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I am submitting herewith a dissertation written by Robert Lowell Daniel entitled "D. H. Lawrence and Narcissistic Issues: A Psycho-literary Study." I have examined the final copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in Psychology.

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D. H. LAWRENCE AND NARCISSISTIC ISSUES:

A PSYCHOLITERARY STUDY

A Dissertation

Presented for the

Doctor of Philosophy

Degree

The University of Tennessee, Knoxville

Robert Lowell Daniel

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A POEM IN HONOR OF D. H. LAWRENCE

Bold-faced bullies peer through your mask
Exacting compliance to questions they ask.
  Give fickle praise to their idle chatter--
  That'll do--it's the amount that matters.

Fawning-mouthed fellows stare in your eyes
Looking for pillows couched in white lies.
  Beseeching gazes press their demand
  For kindly phrases spoken off-hand.

Whether one man's servant or another's master
All the same: flesh dries to brittle plaster.
It shields the battered soul, this mask we take.
Well then so be it, and be it opaque.

Robert Lowell Daniel

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ABSTRACT

D. H. Lawrence addressed issues of selfhood in his fiction decades before the psychoanalytic community's intensive investigation of narcissism. The present study examines his literary exploration of self-themes, beginning with an irony in his fiction: Lawrence projected himself into multiple perspectives in depicting characters who essentially remain stuck in their own egocentric orientation--an incongruity between author and character that defies his proclamation of art for his own sake. Lawrence addressed self-issues most directly in Women in Love, where he counterposed a subjectivity that retains its egocentric imperative with an objectivity highly critical of others' shortcomings. He explored various facets of this duality--relatedness and independence, immersion and reflection, sensuality and spirituality--which pose problems for integral selfhood. Through the image of stellar equilibrium, Lawrence envisioned a reconciliation of these polarities in the paradox of united-but-separate relations. His symbol aptly expresses the paradox of simultaneous subjective identification and objective perspective inherent in the transcendence from grandiose narcissism to mature narcissism and from idealizing narcissism to empathy. Yet Lawrence achieved only limited success in substantiating that vision in the characterization and dramatic action of his novels. His occasional portrayal of his characters' transient empathy depicts the pain implicit in the vital awareness of aloneness and otherness. These

brief episodes, however, contrast with the novels' resolutions, which generally offer some vague, untested hope for future self-realization.

The present study formulates a bipolar model of subjective and objective experience, similar to Bach's (1980) and Fast's (1984), for its exploration of narcissism and creativity. Its origin and breadth establish the approach as a psychologically-based hermeneutics, a system that encompasses not only its subject matter, but also its own theory and method. Thus, the model applies to polarities beyond those examined in Lawrence's fiction: first, in symbolic communication, the abstract, scientific method of psychology versus the concrete, artistic expression of literature; and second, in psychoanalysis, the reductionistic traditional theories versus the humanistic post-Freudian reformulations. The study explores its model's broad implications for literary criticism and psychological investigation and its narrower relevance to the Kohut-Kernberg debate on narcissism.

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LIST OF ABBREVIATIONS USED IN CITING NOVELS BY D. H. LAWRENCE

AR Aaron's rod. Harmondsworth, England: Penguin Books, 1950. (Original work published 1922)

K Kangaroo. Harmondsworth, England: Penguin Books, 1950. (Original work published 1923)

LCL Lady Chatterley's lover. New York: Grove Press, 1957. (Original work published 1928)

MWD The man who died. "St. Mawr" and "The man who died." New York: Vintage Books, 1953. (Original work published 1928)

PS The plumed serpent. Harmondsworth, England: Penguin Books, 1976. (Original work published 1915)

R The rainbow. Harmondsworth, England: Penguin Books, 1976. (Original work published 1915)

SL Sons and lovers. New York: Viking Press, 1958. (Original work published 1913)

StM St. Mawr. "St. Mawr" and "The man who died." New York: Vintage Books, 1953. (Original work published 1925)

T The trespasser. London: William Heinemann, 1955. (Original work published 1912)

WL Women in love. New York: Bantam Books, 1969. (Original work published 1920)

WP The white peacock. London: William Heinemann, 1955. (Original work published 1911)

CHAPTER I

THE BACKGROUND--D. H. LAWRENCE AND PSYCHOANALYSIS

D. H. Lawrence and Sigmund Freud have each distinguished themselves in their respective fields for their important yet controversial contributions to the understanding of the human condition. Their approaches exhibit both commonalities and disparities, with the latter emphasized by Lawrence himself (1921/1960; 1922/1960). Psychoanalytic and literary scholars have furthered the comparisons between the psychological theories of the two men (Dervin, 1979; Goodheart, 1960; Rieff, 1959, 1966; Schneider, 1984; Thornham, 1977. These critics have generally agreed that both Freud and Lawrence addressed the conflict between instinctual urges and societal prohibitions, yet several have emphasized their differing viewpoints on the intrinsic quality of human nature, the integrity of the personality, the role of rational thought, and the nature of the unconscious. Indeed, Goodheart and Thornham have posited a basic incompatibility between the two orientations. It is not the purpose of the present study to analyze thoroughly the theoretical positions of Freud and Lawrence--that project has been accomplished by the previously cited critics. Rather, this review attempts to highlight their basic differences and to demonstrate the degree to which revisionist approaches to psychoanalysis have adapted many of the views espoused by Lawrence.

D. H. Lawrence and Sigmund Freud

Rieff (1966) has underscored a basic commonality between Freud and Lawrence: their attention to the conflict between the internal life of instinctual pulls and the external life with pressures for conformity. He asserted that the two men concurred in their assessment of religion-based culture as repressive toward instinctual life, yet they differed vastly in their proposed solutions. According to Rieff, Freud supplanted religion with science in his analytic perspective on psychic life. His psychoanalytic method involved a limited objective to the conflict between external and internal life--that of containment of the instincts and appeasement of authority and conscience. Rieff argued that Lawrence indicted rationalism as well as Christianity for quashing man's instinctual nature, such that he vigorously criticized Freud's analytic approach for being reductionistic and sterile. Rieff saw Lawrence as contriving a second faith" which aimed toward renewal rather than reduction. Lawrence advocated a pantheistic religion in an attempt to synthesize the sensuous with the spiritual, thereby healing the mind-body split of Cartesian dualism. While Freud adopted the analytic and objective posture of 19th century rationalism, Lawrence assumed a synthetic and subjective stance in the Romantic tradition, more compatible with the creative arts.

Thornham (1977) furthered the comparison between the two men in contrasting their views of the human psyche. She stated that for Lawrence the life force was wholly positive, corrupted only by

the repressive control of society, while Freud's life force was fraught with primitive, dangerous impulses. Their differing views of human nature led to contrasting conceptions of the unconscious, also noted by Adamowski (1980b). Freud's unconscious consisted of unacceptable sexual impulses actively repressed by the ego, while Lawrence conceived of a pristine unconscious existing prior to any verbal or mental activity. Thornham explained that Lawrence viewed the incestuous wish not to be the experience of an innate biological drive, but to be an idea fostered by the possessive mother's over-indulgence of her child. One issue of the Laurentian perspective, however, is not adequately explained: that is, how a benign human nature produces possessive mothers and oppressive others who harshly censure natural impulses, leading to their perversion. Thornham nonetheless concluded that Lawrence's "man in contact with himself" offers a vision of the whole, fulfilled man, in contrast to Freud's "man in control of himself" (p. 77). This distinction involves contrasting outlooks on the role of rational thought. Thornham cited Lawrence's view that the will normally functions to correct imbalances in the psyche, yet it gets misapplied in spiritual or mental consciousness, resulting in neuroticism or madness. She affirmed Lawrence's view of the healthy psyche as whole and unitary, in contrast to the Freudian psyche consisting of id, ego, and superego. Olson (1979) supported Thornham's assertion in stating that Lawrence engaged in organic thinking rather than metaphysical reflection, yet other critics hold less favorable opinions on Lawrence's didactic writings.

Lawrence and Freud differed in yet another fundamental way. Although both men explored human existence during the early part of the 20th century, they addressed fundamentally distinct psychological issues. While Freud primarily investigated neurotic conflict, much of Lawrence's focus was on what is currently referred to as the psychology of the self. Freud derived his formulations primarily from his work with neurotic patients, basically integrated individuals who have arrived at maladaptive compromises to conflicts within the tripartite psychic structure of id, ego, and superego. This model assumes the basic intactness of the self in its account of the repression-based defenses that push conflictual material into the unconscious. In Lawrence's works, however, the integration and continuity of the self are by no means assumed. Lawrence repeatedly demonstrated through his characters the vulnerability of the self to both the pull for fusion and the emotional isolation from the loved one. Even when neurotic conflicts occur in the novels, the focus is seldom on the specific content of the conflict; rather, the impact on the selfhood of the individuals involved is often the prominent theme.

It seems rather surprising that such a pervasive psychological issue in Lawrence's works would receive relatively little attention in psychoanalytic circles. One possible reason for this situation is that Freudian psychology was preoccupied with sex and aggression, and a focus on the self would have been construed as capitulating to the cultural taboo against exploring the darker side

of the personality. Yet another explanation is that psychoanalysis had quite a limited understanding of the problems of the self. Indeed, many prominent psychoanalysts considered the narcissistic personalities, who epitomize the defects of the self, to be untreatable. Early psychoanalysts appear to have taken the conservative approach in concentrating on the neurotic disorders, for which psychoanalysis had been considered effective.

Dervin (1979) took a more conciliatory approach to the models of Lawrence and Freud. He asserted that the antipathy between the two approaches had been exaggerated and that the two thinkers shared a basic commonality in their attempts to work out a balance between the instinctual and the rational. Dervin succinctly summarized his thesis of congruency by stating, "What Freud conceptualizes Lawrence symbolizes" (p. 100). Other critics have discussed congruencies between more particular aspects of the two psychologies (Cowan, 1970; Schneider, 1984). Nevertheless, major differences remain, ones which Thornham (1977) considered irreconcilable. Many of the criticisms of Freudian psychology made by Lawrence and his sympathetic critics have also been made within the psychoanalytic community. In fact, revisions in psychoanalytic theory have incorporated many of the views espoused by Lawrence, though typically without derivation from or reference to his works. The neo-Freudian, ego psychology, object relations, and self psychology movements have advanced considerably toward bridging the alleged irreconcilable differences between Freud and Lawrence.

D. H. Lawrence and Revisionist Approaches to Psychoanalysis

Several of Freud's early disciples disagreed with significant aspects of his theories, such that they faced expulsion from his inner circle and went on to establish what are now referred to as the neo-Freudian schools of psychology. Several of their heretical ideas addressed differences between Freudian and Laurentian perspectives. Schneider (1984) reviewed several of these theories in examining their compatibility with Lawrence's psychology, explicitly stated in his Psychoanalysis and the Unconscious (1921/1960), Fantasia of the Unconscious (1922/1960) and other essays, and implicitly contained in his fiction. Schneider asserted that many of the neo-psychoanalytic theorists emphasized the self and identity, yet did so in a manner antithetical to Lawrence's tenets. He judged the revisionists' conceptions of the self to be closely aligned with societal norms, and therefore incongruent with Lawrence's notion of true selfhood firmly rooted in the unconscious. Schneider viewed Erich Fromm's system, however, as quite consistent with Lawrence's with three basic commonalities: first, both writers affirmed the psyche's opposing needs for connection and separate identity; second, they condemned Western society for discouraging the individual's true selfhood and genuine relations; and third, they posed similar escapes from authentic being in the submission to or dominance over others. While Schneider correctly observed that Fromm's and Lawrence's psychologies enhance each other, several factors mitigate against incorporating Fromm's views into the present thesis. Fromm's

writings, with significant political, cultural, and religious facets, are largely on the supra-individual level, whereas the current work focuses on the intrapsychic themes of the self in relation to others. Furthermore, Fromm's alienation from the mainstream psychoanalytic tradition has discouraged his particular works from being integrated into recent developments in the theory of the self. The current self psychology amply parallels his contributions on identity while engaging the larger psychoanalytic community in an ongoing debate regarding its status vis-a-vis classical psychoanalysis.

Ego psychology represents a movement in psychoanalytic thinking which has brought the discipline closer to dealing with the issues of selfhood raised by Lawrence, yet which has stayed within the bounds of orthodoxy. The school elaborated on Freud's (1933) proposition of the ego developing out of the undifferentiated id-ego matrix through contact with the external world. It did so in shifting its focus from the Oedipal period to the earlier developmental phases responsible for the formation of the id, ego, and superego. The dyadic relation with the mother assumed ascendency over the Oedipal triangle, and the mother's role was essentially seen as centering around the function of modulating instinctual frustration and gratification in building the child's psychic structure. The ego psychology school, with its focus on ego development, has advanced beyond the id psychology of classical psychoanalysis to address the issues of integral selfhood raised in Lawrence's works. Its formulations, however, contrast sharply with Lawrence's, particularly in positing a divided psyche

concerned with adaptation rather than fulfillment. Its objective, mechanistic view of mental structure further differs from the subjective perspective of literature.

In contrast to ego psychology's view of psychic structure developing primarily for adaptational purposes, the object relations school of psychoanalysis emphasized the individual's relation to significant others as the crucial factor in the development of either an integral or a fragmented self. In proposing this latter perspective, Guntrip (1971) cited Fairbairn to assert that the person is basically object-seeking, rather than striving for tension reduction. These distinctions served as the basis for Guntrip's (1971) and Sugarman's (1977) contrast between the mechanistic view of the system-ego in the ego psychology tradition and the phenomenological perspective on the person-ego in the object relations approach. Within the latter approach Fairbairn (1954) proposed the existence of a pristine unitary ego at birth, which only subsequently undergoes splitting through its engagement with the exciting and frustrating aspects of external reality. Guntrip (1968) elaborated on Fairbairn's works in his discussion of schizoid withdrawal. He depicted the retreat of schizoid individuals as resulting from their fear of losing others through devouring them or from their fear of losing their own independence in being consumed by others. They may engage in a regressive withdrawal from active engagement and thereby risk loss of all objects as well as their own egos. These formulations approximated Lawrence's own view of

the original pristine unconscious and provided a conceptual complement to his dramatic portrayal of struggles to sustain selfhood.

Mahler, Pine, and Bergman (1975) provided a somewhat different starting point in positing the psychological birth of the self in early childhood. During the separation-individuation process the child gradually emerges from the mother-infant unity and begins to explore the world independently. This separation from the mother enables the child to attain a self-image as separate and distinct from her, in contrast to the earlier symbiotic phase, in which the "I" and the "not-I" were undifferentiated. Their model appears similar to Lawrence's formulation of the ego being born of the "scream of asserted isolation" in "revolt from union" (1921/1960, p. 23) with the mother. This version of the ego, by addressing the infant's developing consciousness through differentiation from the mother, is quite different from Fairbairn's notion of the neonate's pristine, unitary ego. Although Mahler's theory emphasizes the boundary between mother and child, it also implies a corresponding internal conflict of feelings toward the mother, such that the original unity of experience is disrupted. Even with the implicit conflict, separation-individuation proceeds optimally within a supportive maternal environment, thus consistent with Lawrence's concern for the individual's fulfillment in relation to the world.

Mahler's theory of psychological birth is in many ways compatible with the approach of D. W. Winnicott (1971) who proposed the importance of the potential space of play between mother and child in fostering

the child's enlivened experience of self and the world. Deri (1978) contrasted Winnicott's formulation, which recognizes the potential for harmony between inner needs and external reality, with Freud's theory of conflict and adaptation. By emphasizing the opposition of internal, somatic experiences and external constraints, Freud portrayed the social world as frustrating and threatening to the individual, plagued by nagging internal needs and tensions. This perspective emanates from Freud's paradigm of the Oedipal situation, in which the boy's lust for his mother is inhibited by fear of his father's jealous rivalry. Deri contrasted this view with Winnicott's model, which evolves out of the paradigm of the mother-infant unity. Rather than opposing instinctual gratification, the mother intuitively provides for the infant's biological needs. Her empathic understanding enables her to recognize and alleviate her child's particular tensions as they arise, thus giving the child a pleasurable, vital experience of both the bodily self and the maternal figure. Winnicott's theory of the transitional process states that certain objects and phenomena may later symbolically represent the mother, thus imbuing them with the pleasurable affective tone associated with her and thereby extending the child's sense of well-being into periods of her absences. The theory posits that this optimally enriched experience later becomes diffused across cultural phenomena, leading to an aesthetic appreciation and a capacity for creativity. Winnicott thus proposed a developmental model of subjective experience which incorporates inner feelings and outer images into a harmonious whole. This differs from Freud's paradigm for objective perception, in which one (i.e.,

the ego) distances oneself from one's own bodily sensations and from external reality in seeking a safe compromise to one's conflict. Like Lawrence, Winnicott offered a synthetic counterpoint to Freud's reductionistic objectivity, though in a more secular and dispassionate version.

The self psychology of Heinz Kohut is another movement within the psychoanalytic tradition which addresses issues of selfhood which emanate out of a less than adequate facilitating environment (Winnicott, 1965) or from failures of empathy by self-objects (Kohut, 1971, 1977). In contrast to the contributions of Winnicott and Mahler to the understanding of childhood development, Kohut focused on adult aspects of cohesive versus fragmented selfhood. His findings and conclusions paralleled many of the previous object relations discoveries, yet they unfortunately did not draw on many of them. Though Kohut constructed a model of personality and psychopathology that challenged the Freudian approach, it is his clinical observations which Wallerstein (1983) considered to be his most relevant contribution. In particular, Kohut profiled narcissistic transferences in which the patients experience their therapists and other significant persons as extensions of themselves, or self-objects. These transferences involve the self-object either mirroring the grandiose self or serving as a suitable object for admiration by the idealizing self. These patterns show a strong resemblance to many of the relationships characterized in Lawrence's fiction, and they represent a more elaborate intrapsychic version of Fromm's (1941) exploitative

and submissive patterns of escape from freedom. Kohut, however, considered these two types of relationships to have been phase-appropriate during childhood, with unempathic parenting responsible for the developmental arrest. Cooper (1983) pointed out the similarity which Kohut shared with the neo-Freudians in rejecting Freud's pessimistic view of human nature, and he viewed the maturation of psychoanalysis as responsible for allowing this debate within its own ranks after several decades.

In addition to these clinical phenomena, Kohut posed several theoretical revisions to the Freudian paradigm. He posited a bipolar self existing in dynamic tension between its ambitions and its ideals, in contrast to the ego as a mediator of conflicts. He rejected the Freudian distinction between narcissism and object relations based on libidinal attachment to the self or to others. Instead, he posed qualitative differences between narcissistic and object relations, based on whether the other is treated as an extension of oneself or is experienced as a separate person in his or her own right. Furthermore, Kohut postulated independent lines of development for narcissism and object relations. Kohut also differed with orthodox psychoanalysis's conception of human development from dependency to autonomy in affirming the ongoing need for self-objects to sustain the self throughout life. An outgrowth of this perspective is Kohut's (1977, p. 247) consideration that the Oedipal conflict results from the empathic failures of the parental self-objects, rather than constituting a genetically determined event--a view similar to

Lawrence's on the incest wish. These points vary in regard to their centrality to Kohut's overall theory, with some points currently subject to debate within self psychology.

One particular aspect of Kohut's theory of the self which is stimulating debate in psychoanalytic circles is the growth model of the self developing in a supportive environment, in contrast to the Freudian model of the ego evolving out of conflict between inner needs and externally derived prohibitions. Related to this issue, Kohut considered aggression secondary to failures of empathy by self-objects. Kernberg (1975) however, represented the more conventional psychoanalytic view of aggression as an inherent human instinct. This controversy carries significant implications with regard to treating the patient's narcissistic rage as a signal of the therapist's inadequate empathy or as a defensive resistance to conflict. While Kohut viewed narcissistic disturbances as basically developmental arrests due to failures in empathy, Kernberg espoused the traditional psychoanalytic view of narcissism as a pathological defensive organization in response to intrapsychic conflict (Tonkin & Fine, 1985). Wallerstein (1983) considered the reconciliation of the growth versus conflict models of psychic development and of the developmental arrest versus pathological defense models of psychopathology to be a central issue in resolving the differences between classical psychoanalysis and self psychology. He refuted attempts of self psychologists to subsume classical psychoanalysis under their system, and instead proposed that self psychology be

integrated into classical psychoanalysis. He asserted that psychopathology involves both developmental arrest and defensive regression. Stolorow and Lachmann (1980), on the other hand, viewed instances of psychopathology as typically involving either developmental arrest or defensive regression, with the empathic approach of the growth model recommended for the former and the interpretative approach of the conflict model preferred for the latter. Thus, through the Kohut-Kernberg controversy the psychoanalytic field has come to debate within its own ranks the matter of "irreconcilable differences" that Thornham (1977) alleged between Freudian and Laurentian viewpoints, as well as the distinctions which Deri (1978) postulated between the theories of Freud and Winnicott. Perhaps only recently has the psychoanalytic community acquired the oral trust to risk consuming or being consumed by the opposing camp.

Summary

In conclusion, D. H. Lawrence's literary themes have preceded developments in psychoanalytic thinking in two fundamental respects. First, he has attempted synthetic answers to the various conflicts and polarities of life, while Freudian psychoanalysis was content with finding adaptive compromises to conflicts in place of the disabling neurotic symptoms. Throughout his novels, Lawrence attempted reconciliation with the various dualities of human existence--life and death, love and power, individuality and relatedness, and spirituality and sensuousness. Only later in the psychoanalytic movement did Winnicott advocate the acceptance of

such paradoxes, rather than viewing them simply as problems to be solved. The second important theme in which Lawrence preceded psychoanalytic thinking was in regard to issues of the self--its continuity, its vitality, and its vulnerability to the pitfalls of either conformity or alienation. It was not until the 1970's that the theories of Kohut and Kernberg propelled narcissistic issues into a prominent position in psychoanalytic thought. Only decades after Lawrence's novels did the psychoanalytic movement develop an extensive psychology encompassing both synthetic, creative experience and a self psychology--with virtually no reference to Lawrence in either of these advances.

Over the years Lawrence's works have been judged rather harshly by psychoanalytically oriented literary critics, as pointed out by Schneider (1984). Several factors appear responsible for such negative views, irrespective of the quality of Lawrence's works. To some extent, psychoanalysis was ill-prepared to evaluate phenomena for which its theory had derived only a partial understanding--in particular, the creative arts and the issues of the self. In addition, the striving for scientific legitimacy may have predisposed psychoanalytic critics to a reductionistic prejudice against cultural and religious experiences. Such reviewers, identified with the values of rationalism and objectivity, often seek to see through the illusions to the stark reality responsible for them. These objections are not meant as an indictment of psychoanalytic criticism per se, or of literary interpretation in general. Objective reflection is an essential element for a more complete and differentiated understanding,

along with immediate, subjective experience. The significant point is that any interpretation should be cognizant of the relativity and limitations of its particular perspective. Without this awareness, the theorist's ethnocentric outlook limits the appreciation of the complexity and richness of the phenomenon being studied. The contribution of such a literary critic, regardless of the particular perspective taken, is likely to be viewed as a reductionistic attack on the work, rather than as a medium which elucidates its intrinsic meaning. Literature and theory work best together in a sort of dialogue between the two, with respect for each as a system in its own right. In this way, each may enhance the other: theory serves to highlight aspects within a literary work which may otherwise be ignored or misconstrued, while literature presents vivid images which illustrate theory, or perhaps calls facets of it into question.

It is with attention to the preceding points that this dissertation examines the issues of narcissism as expressed in the writings of D. H. Lawrence and interpreted through modern psychoanalytic theory. Significant advances have been achieved in the psychoanalytic movement to make the theory more compatible with the exploration of literary works, particularly the writings of D. H. Lawrence as they address the issues of selfhood. D. W. Winnicott's model on transitional phenomena provides a viable alternative to the traditional Freudian approach to creativity, and the perspectives of Kohut and Kernberg highlight the current theoretical disagreements on issues of the self. This study delineates a theory of creativity and self issues incorporating these developments. In doing so, it proposes

an integrative resolution to the psychoanalytic field's current controversy between the conflict and growth approaches to personal development. The study applies the proposed formulation to the fictional works of Lawrence in an attempt to illuminate his resolution of issues of selfhood. In particular, the dissertation undertakes an excursion into the objective and subjective realms of selfhood, each suggested by one of the opposing psychoanalytic schools, through a parallel process for examining literature, one integrating subjective and objective understandings of Lawrence's works. The study thus postulates comparable models for integral selfhood and for integrated knowledge of a subject. The literary criticism of Lawrence's works represents a demonstration and evaluation of the study's theoretical basis and resultant method, as well as providing a modern psychoanalytic perspective on Lawrence.

CHAPTER II

A REVIEW OF PSYCHOLOGICAL LITERARY CRITICISM ON D. H. LAWRENCE

Psychoanalytic literary criticism of D. H. Lawrence's life and works has paralleled the shift in focus of the psychoanalytic field from the Oedipal to the pre-Oedipal. The conventional Freudian approach taken by Weiss (1962), Cavitch (1969), and others has typically analyzed the impact of Lawrence's Oedipal conflict on his subsequent sexuality, gender identification, and issues with intimacy. These studies have focused on instinctual wishes, sometimes with the implication of unconscious manifestations in Lawrence's fiction, while essentially assuming basic psychic integration. Later critics, enlightened by an understanding of pre-Oedipal concerns, began addressing the issue of integral selfhood. In doing so, they shifted the focus from the Oedipal triangle to the mother-child dyad as the primary antecedent for the relationship themes in Lawrence's works. As Ruderman noted:

> Lawrence's own mother fixation and the nature of the earliest, pregenital relationship between all mothers and their children are the central concerns of Lawrence's career, more important to an understanding of his works than the heterosexual, genital love relationship for which they are commonly known (1984, p. 11).

Rather than emphasizing the triangular conflict of Oedipal relations, the post-Freudian critics have addressed self-issues related to attachment and separation. This pre-Oedipal focus is not necessarily

incompatible with the earlier Freudian accounts, since Oedipal conflicts can effectively undermine a self which has only inadequately worked through the earlier developmental issues.

The Classical Psychoanalytic Perspective on Lawrence

Weiss probably has provided the most elaborate classical psychoanalysis on Lawrence in Oedipus in Nottingham: D. H. Lawrence (1962), and his study may well serve as a reference point with which to contrast the subsequent pre-Oedipal interpretations of the novelist's works. He remained true to the id psychology approach in searching for latent material illuminating Lawrence's Oedipal complex. He contended that themes in Sons and Lovers, particularly those of Paul's ambivalent feelings toward his parents and of his inability to sustain intimate relations with a woman, show that Lawrence had not fully resolved his Oedipal issues. Weiss pointed out that the autobiographical Paul Morel defeated his father for his mother's affections, yet with disastrous results in subsequent relationships. He asserted that the incest taboo prevented Paul from integrating love and desire, resulting in his intrigue with madonna and harlot images and his inability to find sexual fulfillment in an intimate relationship. Weiss further claimed that Paul guiltily identified with his defeated father, so that he later submitted passively while on the verge of victory in adult rivalry. He viewed Lawrence's heterosexual strivings as a defense against homosexual submission. Weiss thus interpreted Lawrence's conflicts over adult

sexuality in terms of castration anxiety and guilt over phallic assertion. While he asserted that Lawrence unconsciously worked through a healthy identification with his father in subsequent works, Weiss viewed it as unfortunate that Lawrence was unable to live out this resolution in real life.

Pre-Oedipal Themes in Lawrence's Fiction

Kleinbard (1971) rendered perhaps the first significant pre-Oedipal interpretation of Lawrence in his examination of Sons and Lovers, focusing on Paul Morel's lack of personal identity and frequent sense of unreality. He cited Laing's writings on the schizoid and referred to passages from the novel to illustrate Paul's schism between the real, hungry self and the more composed false self for social presentation. Kleinbard further asserted that Paul used relationships to defend against inner emptiness and that he depersonalized others to deny their threatening autonomy and to avoid being engulfed by them. He stated that Paul's extreme dependence on his mother for psychic existence prevented him from asserting his autonomy with her, leading him to displace this conflict onto his intimates, Miriam and Clara. In citing Lawrence's reference to his wife Frieda as "the devouring mother," Kleinbard posited a correspondence between Lawrence's life and Paul's unconscious displacement of maternal cannibalism.

Like Kleinbard, Howe (1977) asserted that D. H. Lawrence's writings express his pervasive concern with identity. She referred

to the works of Erikson and Laing to depict Lawrence as a schizoid personality experiencing identity diffusion and ontological insecurity. She delineated Lawrence's view of selfhood as a tenuous state, dependent on relationships for support, yet threatened by engulfment in relationships on the one hand and by the emptiness and void of isolation on the other. Through the prototype of the overinvolved mother-son relationship, Howe explored the antecedents of the regressive relationships characterized in Lawrence's works. She concluded that the dominant mother jeopardizes not only her son's sexuality, but also his intact ego. She thus considered Lawrence's incest themes quite primitive, involving a desired merger experience, yet at the expense of one's selfhood. Howe examined Lawrence's conflict between union and individuality as it was subsequently portrayed in intimate relationships, with lustful sensuality posing a threat to the desired passive repose of infantile sexuality. This view of Lawrence's sexual conflicts contrasts sharply with Weiss's Oedipal interpretation of Lawrence's sexual apprehensions based on castration anxiety: not just one's potency is at stake, but one's very existence as an integral person. Howe further analyzed the theme of control, in which the man attempts to force his woman to serve his needs and to relinquish her independent voice that implicitly challenges his weak ego. She discussed Lawrence's shift of emphasis from love to power and his transfer of vital connection to men in his attempt to avoid the weakening regression induced by female attachments. She demonstrated the failure of this ploy, with the men becoming inferior copies of the women.

Willbern (1977) also dealt with Lawrence's ambivalence between intimacy and isolation in his examination of "The Man Who Loved Islands." By asserting Lawrence's identification with his main character, Willbern distinguished himself from other critics who viewed Lawrence as a detached commentator on the islander, who progressively withdraws from social contact. He considered the landscape a projection of the islander's own desolation, fear, and rage, rather than a representation of a bleak external reality. Willbern depicted the tale as presenting the issue of oral trust in both content and form. He asserted that the open ending confronts readers with their own issues of oral trust--"can I take in without being taken in?" (p. 238). Willbern applauded the islander's regression to a blank screen as an opportunity for readers to complete the story with their own projections. He thus opposed the more traditional, moralistic interpretations of the tale, which signified for him a detachment that protects critics and readers from the uncanny regressive pull of the story. Willbern concluded that "the tale enacts a paradox, whereby the islander is both psychotic and heroic, a failure and a success, fatally exhausted, yet newly inspired" (p. 239).

In considering the available options for Lawrence's main characters, Baker (1977) differed from the preceding critics in his emphasis on environmental constraints rather than character strength. He asserted that Lawrence worked out an acceptable solution in Aaron's Rod for the task of facing an overwhelming opposition and

alienation of the sort that Lawrence experienced during World War I. In noting Lawrence's shift in the characterization of Aaron Sisson from the first to the final draft of the novel, he demonstrated that the originally stupid, weak, and mildly curious Aaron is transformed into the obstinate, enigmatic, and detached cynic of the later version. In Baker's estimation, "the result was the creation of the bleakest portrait of the deracinated individual's uncertain struggle for self possession amidst a world in fragments" (p. 192). This interpretation is based on the view of Aaron as a victim of external circumstances beyond his control rather than an active person creating his own destiny. Ironically, Baker's position contrasts with the expressed attitudes of Aaron Sisson and Rawdon Lilly, the principal characters of Aaron's Rod. These characters challenge their host's advocacy of initiative and industry by affirming their trust in providence. Though Lawrence dramatized the folly of this extreme approach through episodes involving conflict and assault, he did not abandon hope: the novel ends with Aaron considering whether to place his unconditional trust in Lilly. Thus, Baker's thesis of victimization does not adequately interpret the dilemma Lawrence posed around the issue of open receptivity versus willful activity.

Wheeler (1977) similarly saw Lawrence facing several unacceptable options with regard to selfhood, yet he focused on narcissism more so than on schizoid dynamics. He enumerated the main character's alternatives as follows: accepting his dependency and refuting his phallic ideal, becoming intimate and jeopardizing

his weak ego's autonomy, or asserting himself phallically and aggravating the dominant woman upon whom he depends. He related this circumstance to Lawrence's narcissistic personality patterns, resulting from a role of providing for his mother's personal needs. While Wheeler generally found Lawrence's literary solutions to this dilemma inadequate, he judged "Tickets, Please" to offer a satisfactory solution. He asserted that Lawrence's hero of the tale emerged from the challenge of the dominant women in phallic victory, thus avoiding the schizoid alternatives of withdrawal or engulfment. He contrasted this resolution with Lawrence's "defensive strategies of flight, idealization, and rationalization which protect beleagured masculine autonomy" (p. 248) in his later novels. While Wheeler judged that Lawrence achieved a realistic resolution in "Tickets, Please," this conclusion is debatable. By offering to marry Annie and calling the bluff of the challenging women, John Thomas may simply be shifting the burden of ambivalence onto Annie and gaining a temporary reprieve from his own crisis with commitment.

Adamowski (1980b) presented a somewhat different set of alternatives to Lawrence's struggle with solitude, yet one more consistent with Lawrence's own theory. He listed the options of fulfillment with another while remaining separate, of spiritual merger with another, and of escape from spontaneity through refuge in an ideal. Like Wheeler, Adamowski (1980a) addressed the childhood antecedents of this condition, though focusing on the mother's perspective in his interpretation of Sons and Lovers. He pointed out the inherent dilemma

of Gertrude, who pushes her son Paul outward in order to live through his accomplishments, only to dread losing him to the outer world. This menace comes in the person of Miriam, who threatens to suck Paul up into herself, leaving none for Gertrude. Adamowski cited various examples from the text to demonstrate the interpenetration of lives in support of his theme of oral merger, concluding that Paul overcame the temptation of fusion to face the world as a separate being.

This apparent pre-Oedipal interpretation is, however, a radical departure from the modern psychoanalytic perspective in its equation of orality with verbal consciousness. Adamowski (1980a) affirmed that fusion is at risk in spiritual relations, such as Paul's with Gertrude and Miriam, rather than in the sensual realm represented by Paul and Clara. He stated, "It is, of course, important that she not be 'Clara' and that he not be 'Paul.' In those names one becomes liquid and thus indistinguishable from the liquidity of the Other" (1980a, p. 84). A contrasting view, and one consistent with psychoanalytic theory, is that the names denote separate identities, and it is their disappearance which allows for the fusion of identities into the impersonal world. Adamowski's argument is also biased in the selection of examples. He did not, for instance, refer to the episode in which Paul fuses into Clara's flesh: "He was Clara's white heavy arms, her throat, her moving bosom. That seemed to be himself" (SL, p. 331). This passage clearly relates an experience of physical fusion comparable to Adamowski's examples of spiritual

merger. His contention is also specious in its confusion of experiential and physical realities. In contrast to the passages illustrating experiences of spiritual fusion, he refuted sensual fusion by citing the physical fact that "two bodies cannot occupy the same space at the same time" (1980b, p. 203). If Adamowski were to pursue his argument on the basis of actual rather than experienced fusion, he would need to establish the boundaries of spirits in order to demonstrate their occupation of the same space simultaneously. As it is, his argument is flawed in both phenomenal and objective applications.

Adamowski's dubious thesis appears biased in an effort to support Lawrence's psychological theory proposed in Psychoanalysis and the Unconscious (1921/1960) and Fantasia of the Unconscious (1922/1960). He adopted a view of the unconscious similar to Lawrence's in stressing its preverbal quality, in contrast to the Freudian unconscious with its repressed ideas. He further concurred with Lawrence's views in judging prereflective consciousness to be without character or ego and in asserting that the personality, developed through conscious, verbal experience, inherently wounds the wholeness of pristine consciousness. He apparently did not consider the possibility that the nonverbal self may have deficits predisposing it to absorption into others. Adamowski's contention that merger occurs only in the spiritual realm and never on the physical plane serves his proposition of the diametric opposition between spontaneous, nonverbal subjectivity and fixed, reflective objectivity. He has perhaps

surpassed Lawrence in proclaiming the rational ego responsible for the dissolution of integral selfhood. His logically-flawed argument, however, exemplifies the corruption of reason by strong personal bias, challenging his claim for the inherent deficiency of rational being. Adamowski's antithesis of sensuality and spirituality seems a more basic source of fragmentation--a point the present study explores through Lawrence's fiction.

The Problem of Life's Polarities

Other critics have presented varying opinions regarding Lawrence's own handling of polarities such as sensuality and spirituality. Mollinger (1978) explored the writings of D. H. Lawrence and Nathaniel Hawthorne and found Lawrence's blood consciousness and mind consciousness inevitably antagonistic. In examining the writing styles of both authors, she concluded "that their manner of apprehending reality seems to necessarily divide it in half" (p. 24). Mollinger further stated:

> The ultimate fear in Lawrence is not of sun destruction [i.e., pure sensuality] or ice destruction [i.e., pure mentality] but of dualism itself, of splitting, of separation, of falling apart, while the ever present and over-riding wish is for unity (p. 29).

Mollinger judged that only in Women in Love did Lawrence believe in the "star equilibrium" of balanced polarities, and that elsewhere he experienced them as antitheses and irreconcilable opposites.

Bloom (1979) shared Mollinger's dominant view in stating that Lawrence had little patience for ambivalence, while he espoused

contradiction, considering it a condition of health. She depicted Lawrence as oscillating between diffusion and consolidation and between oblivion and union, with this movement representing an attempted escape from his problems. Bloom concluded that Lawrence's visionary quest for his utopia Rananim derived from tragic disillusionment in the real world.

Jacobson (1973) differed from Mollinger and Bloom in asserting that Lawrence presented ambiguity and paradox, rather than antithesis in his fiction. She faulted other critics for passing moralistic judgments against Lawrence and accused most of being blind to the paradox involved in his theme of dissolution. She referred to Lawrence's organic imagery, exemplified by rotting fruit giving way to germinating seeds, to demonstrate the creative aspect of disintegration. Jacobson further depicted the border theme as presenting the possibility of transcendence as well as limitation. And like Mollinger, she found Lawrence's image of star equilibrium to be a valid symbol for reconciling opposites. Jacobson conceded that the dramatic action of Women in Love expressed only momentary fulfillment, in contrast to the timeless stellar symbolism, yet she affirmed that such is the nature of human limitation.

The Role of Regression in Vital Selfhood

Clarke (1969) also rendered a positive view of Lawrence's theme of regression and dissolution through his examination of Lawrence's works in the context of the Romantic tradition. He cited Lawrence's own writings to assert that disintegration is necessary to achieve

a new integration. He further dispensed with criticisms of Lawrence's inconsistencies in stating that Lawrence deals with antinomies rather than with ideal unity or resolution of opposites. Clarke thus appeared to value Lawrence's incongruities for facilitating the dissolution of the reader's fixed ideas of Lawrence's themes.

Gutierrez (1978) furthered Clarke's thesis in affirming the importance of "lapsing out," or dissolution, in achieving a rebirth into the body from the spirit and thereby supporting survival. He cited the destructiveness of Gerald and Hermione in Women in Love as examples of the consequences for failing to surrender oneself to the dissolution process. Gutierrez expanded on Clarke's claim that true individuality requires "the disintegration of the hard and isolate ego" (1969, p. 88) in noting Lawrence's transcendence of individual mortality through his identification with nature: "The awesome finality and immobility of death is challenged here . . . by a vitalist ethic embodied as an imagery of movement or an ongoing process of nature" (1978, p. 174).

While Clarke and Gutierrez adopted a predominantly Romantic viewpoint on regression in Lawrence's works, Hills (1978/1979) applied a psychoanalytic perspective in proposing that the regression themes in Lawrence's art implicitly include opportunities for renewal. Through the application of object relations theory, particularly Mahler's writings on separation-individuation, she elucidated in Lawrence's works the struggle for psychological birth--the emergence from symbiotic attachment to the acceptance of aloneness and need

for others. Her approach resembled Howe's (1977) in that she considered the rebirth process to involve resistance to the temptations of merger, social withdrawal, or mechanical relations. Hills examined the characterization in Lawrence's fiction to illustrate schizoid, borderline, and narcissistic dynamics which thwart the renewal process. Since she emphasized the potentially healthy role of regression in facilitating rebirth, her stance differs somewhat from that of Howe and others who stress Lawrence's schizoid dynamics. Her claim appears simplistic, however, in its disregard for the considerable obstacles to such renewal. For instance, Hills failed to consider adequately either the strong internal resistance to libidinal experience in such persons or the intense personal demands on the self-objects fostering the growth--both factors amply discussed in the current psychoanalytic literature. Her assertion that Lawrence presented evidence of legitimate rebirth in his later poems contradicts Howe's (1977) observation of increasing regression in Lawrence's later works. Hills' interpretation should be qualified by the reservation that the poems achieved their resolution primarily in spiritual rather than interpersonal or sensual terms. The critics' differing views on regression may further account for their divergent conclusions.

Authentic Selfhood versus Narcissism

Blanchard (1982) rendered a somewhat different view of the transitional process in applying Kernberg's distinction between normal and narcissistic responses to loss to Lawrence's Women in Love.

Freud's discussion of mourning served as the basis for her analysis of whether the four principal characters return to self-love or establish other love-objects following an experience of loss or narcissistic injury. In her view the four main characters of the novel are all initially isolated, broken with their past, and unable to relate to others adequately. Blanchard concluded that Gerald and Gudrun react narcissistically to injury and loss, while Birkin and Ursula show a healthy response in their ongoing, dynamic relationship. She pointed out that Gerald responded to the loss of Gudrun in a manner consistent with Kohut's narcissistic individual, with rage and withdrawal. Blanchard further associated narcissism with the predominance of visual experience over tactile, particularly as the former has been depicted through Lawrence's symbols of objectifying reflection. She thus appears to have identified healthy living with subjective experience, a view similar to Adamowski's (1980a, 1980b).

Schneider (1984) concurred with Blanchard's conclusion that Birkin and Ursula of Women in Love achieve a viable relationship without sacrificing their individuality. In applying Lawrence's own psychological system, he contrasted their resolution with the failures of other relationships which involve an imbalance between union and separateness. Schneider identified two forms of failed relationships based on this distinction: the ego-aggrandizement for which Gerald and Gudrun wage their destructive battle for dominance, and the ego-consolation which Lawrence's male characters

often seek through the maternal support of their wives or lovers. He further affirmed Lawrence's view that the instability of these two options often leads to violent oscillations between the two poles, frequently demonstrated in Lawrence's fiction. Schneider expressed a view compatible with Blanchard's focus on narcissism in positing the paradox that a vital selfhood balancing relation and individuality is attainable through the surrender of the egoistic will--a view that also asserts Lawrence's reconciliation of opposites.

In an unpublished paper cited by Schneider (1984, p. 271), the present writer (Daniel, 1981) asserted that Lawrence did not adequately resolve Birkin's narcissism in Women in Love. In contrast to Blanchard and Schneider's analyses, this study found that Birkin persisted in his narcissistic dependence on Ursula even until the end of the novel. Birkin's obliviousness to his own wants and his feeble attempt to preserve sameness with his more assertive lover (WL, p. 446) was interpreted in terms of his tenuous selfhood. His reticence to affirm Ursula's self-expression in public singing (WL, pp.. 416-418) similarly represented his unwillingness to see her as a person in her own right. This view is predicated on Kohut's notion of narcissism as a special quality of relatedness to others, in contrast to the Freudian criterion of libidinal attachment to the self, employed by Blanchard. According to Kohut's definition, Birkin's involvement with Ursula represents his narcissistic use of her as a self-object rather than genuine object relatedness, as claimed by Blanchard. Thus, the characterization

and dramatic action of Women in Love was seen as failing to embody Lawrence's ideal balance of polar opposites symbolized by stellar equilibrium.

Individuation Out of Symbiosis

In a study noteworthy for its approach, Dervin (1981) similarly addressed Lawrence's literary treatment of individuation in the context of relationships. His focus, the son's self-assertion in relation to his possessive mother, was exemplified by an incident in Sons and Lovers in which the child Paul Morel "accidentally" smashes his sister's doll and later enlists her help in the doll's cremation. Through the application of Winnicott's theory of play, Dervin interpreted this incident as Paul's symbolic breaking of the symbiotic bond with his mother so that he could overcome his doll-like passivity and initiate his own actions. He supported his thesis by pointing out the analogous drama at the end of the novel, in which Paul and his sister plot the euthanasic death of their mother, releasing Paul to the external world. Dervin concluded that Paul's fantasy play paralleled Lawrence's own use of the transitional sphere of art to express individuation issues.

Like Dervin, Davies (1980) focused on the material relationship in her modified Oedipal interpretation of Lawrence's difficulties in relationships. She espoused Fromm's view that the fear of the destructive mother is more intense than the fear of the punitive, castrating father. She cited evidence from memoirs, correspondence,

and literary works to support the view of Lawrence's mother as cold and unloving and the perception of his father as relatively benign. She asserted that Lawrence recognized the Oedipal in himself, yet could not overcome it, resulting in a psychic split of opposites, a vacillation between affection and rage, a substitution of the power principle for the love ideal during his middle period, an insistence on male dominance, and a gradual withdrawal from life.

Ruderman (1984) concurred with Davies in her emphasis on Lawrence's real life struggles with possessive maternal figures. She referred to later biographical information on Lawrence in proposing that various women in his life fulfilled the role of devouring mother, rather than this image being a pure projection of Lawrence's. Ruderman (1979) stated that Lawrence's conflicts over merger and separateness intensified with his increased dependence on women, culminating in the expression of rage during his leadership period of 1918-21. She further asserted that Lawrence embraced an idealized "fantasy father, to escape the smothering embrace of woman" (1984, p. 174). While acknowledging the father's legitimate role in extricating the child from merger with the mother and opening up the outer world, Ruderman viewed Lawrence's attempt as inadequate, due to his excessive rage at perceived betrayal.

Ben-Ephraim (1981) rendered a different gender-related interpretation of Lawrence's selfhood themes, using Lawrence's own distinction between the novel's story and its narration in his critical method. He stated that Lawrence's symbolism repeatedly demonstrated

that "on the deepest level of self, women are stronger and wholer than men" (p. 19). He found a frequent contradiction between Lawrence's fundamental story of "the struggle for fulfillment experienced by a woman with a strong, integrated sense of self" and the narration which "turn[s] the true dominance of self into the false dominance of will" (p. 33). Whereas Ben Ephraim blamed the failures of the male characters on their inherently weak selves, he interpreted the females' misfortunes as mistaken choices rather than signs of flawed character. This critic has employed an inconsistent distinction between core self and willful ego, each time to the favor of the female. He similarly disregarded fictional events that reveal flawed feminine character, or else discounted the comparable characterizations as defensive distortions by the male narrator. Unfortunately, he has adopted a double standard regarding gender, one of an apologetic rather than a chauvinistic nature, and one which through its bias and extremity undermines a legitimate argument regarding Lawrence's gender-related issues of selfhood.

Ben-Ephraim's use of Lawrence's distinction between the teller and the tale is noteworthy with regard to self-issues in creative writing. He depicted the tale as the fictional expression of culturally or universally shared experience through which the teller relates to the reader. He viewed the teller as analogous to the "personal self-conscious ego" (p. 21), and therefore prone to defending against the inner truth of the story and subverting its

message.* In addition to the separation of tale and teller, Ben-Ephraim also distinguished the narrator from the author's person in order to explicitly deny that his conclusions about the teller carry any implications for Lawrence himself. This distinction suggests a model of creative writing in line with Freudian conflict theory more than Winnicott's theory of play. While the critic has raised an important issue regarding the threat that conflict poses to creativity, his case appears overstated, perhaps due to his effort to preserve his conviction in Lawrence's integral selfhood regardless of the character of the related themes and resolutions in his works.

Summary

The preceding survey of literary criticism of Lawrence's writings has focused on the intrapsychic and experiential interpretations of selfhood themes. The criticism has represented a significant shift from previous psychological studies which have examined heterosexual themes from an Oedipal perspective or discussed selfhood in mainly societal, political, or philosophical terms. Rather than assuming an integral selfhood, these critics have explored the struggle of the vulnerable self to sustain itself through various threats. Several writers, such as Kleinbard (1971), Howe (1977), and Hills (1978/1979) have explored the schizoid dilemma portrayed in Lawrence's fiction, in which the tenuous self risks emptiness

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*His thesis echoes the distinction that Blanchard (1982) and Schneider (1984) made between the authentic self and the narcissistic ego.

in isolation and engulfment in relationship. These and other critics have addressed the crucial maternal role in individuation, as well as the hazards posed to this process by maternal exploitation and possessiveness (Davies, 1980; Dervin, 1981). Critics have also addressed the consequent difficulties faced in adult heterosexual relationships, as well as Lawrence's attempts to address self deficits through male authority relationships (Wheeler, 1977; Howe, 1977; Ruderman, 1984). A few writers, such as Wheeler (1977) and Blanchard (1982), have specifically focused on the narcissistic issues of self-esteem and self-centeredness.

While the studies have shown a fairly substantial consensus around the themes of the schizoid dilemma and the maternal function of selfhood in Lawrence's works, two significant issues remain unresolved. First, critics remain divided on the function of regressive themes in Lawrence's fiction. While some interpreted the lapsing out from daily existence into the dark, impersonal world as escape from personal responsibility (Howe, 1977; Davies, 1980), others viewed such dissolution as an essential component of the creative process (Clarke, 1969; Gutierrez, 1978). A related controversy concerns the success which Lawrence achieved in reconciling polarities in his fiction. Bloom (1979) accused Lawrence of dealing in antitheses, while Jacobson (1978) and Schneider (1984) judged that Lawrence succeeded in reconciling union and separateness in the dramatic action of Women in Love, though they acknowledged his shortcomings on this point in other novels. Clarke assumed a

unique position in asserting Lawrence's expression in antinomies and defending this approach as a legitimate representation of reality. These two issues, regression and polarities, appear amenable to a variety of approaches--aesthetic, philosophical, religious, and psychological. The latter appears particularly appropriate in examining the dramatic action and characterization, since it organizes our understanding of the polarities of actual human existence--individuality and relatedness, sensuality and mentality, subjectivity and objectivity. These comprise features of a psychological perspective essential to the understanding of Lawrence's writings, and they are addressed in the subsequent chapters on creative writing and self issues.

In addition to these major areas of controversy, there are differences of emphases and perspective. While most critics have focused on the vulnerable self in Lawrence's works, Baker (1977) minimized this consideration in addressing the role of external stress, and Ben-Ephraim (1981) affirmed the integral selfhood of Lawrence's female characters. And while several critics have emphasized Lawrence's internal experience of possessive, dominating women, Davies (1980) and Ruderman (1984) stressed the actuality of devouring maternal figures in his life. The present study has attempted to explain some of the differences in terms of alternative theoretical perspectives (e.g., regarding the conceptualization of narcissism) or the subjective distortion in the selection of the sources and the structure of the argument (e.g., Ben-Ephraim, 1981,

and Adamowski, 1980a and 1980b). Such variations imply the importance of clarifying the particular perspective of the criticism and of monitoring for potential subjective distortions--procedures covered in the subsequent chapters addressing methodological concerns.

A significant segment of Laurentian criticism has exhibited a bias in favor of subjective understanding, beginning with Lawrence's own admonition to trust the tale rather than the teller. Ben-Ephraim (1981) even adopted this as his central strategy in reviewing the gender-related issues of selfhood in Lawrence's fiction. Adamowski (1980a, 1980b) similarly favored subjective experience in advancing his logically flawed thesis proclaiming mental consciousness as the source of fusion. At the other end of the spectrum are studies which involve objective distantiation, either in assuming the author's detached attitude toward his work or in the critic's own remote reflection on Lawrence's fiction. Ben-Ephraim, for instance, was careful to divorce the selfhood themes in Lawrence's fiction from any personal issues of the author. Hills (1978/1979) approached Lawrence's works as examples of personality dynamics covered by theory. Her use of his literature to illustrate theory implies a predominant objectification and reduction of Lawrence's works. In contrast to these two polar approaches, Willbern (1977) and Dervin (1981) appear to have adopted intermediate positions. The variety of perspectives and their resultant biases suggests that the use of subjectivity and objectivity represents an important dimension in literary criticism. It therefore serves as a central theme in

the following chapter on methodological concerns in the use of the idiographic approach.

CHAPTER III

A CRITIQUE OF PSYCHOANALYTIC LITERARY CRITICISM

Psychological literary criticism such as that reviewed in the previous chapter has typically been the domain of humanities scholars and culturally-minded psychoanalysts, while receiving only limited recognition in academic psychology. Like the clinical case study, it employs the idiographic method, which is frequently considered to be methodologically suspect by objectivist scientists, who comprise the majority of academic psychologists.

The Idiographic Method: A Critique

The idiographic method is characterized by the use of extensive, in-depth information, including both longitudinal and contextual aspects. The approach facilitates the integration of its rich and varied data sources, in contrast to the more formally determined nomothetic method. This latter approach of the objectivist scientist seeks to establish abstract generalizations of behavior through the implementation of rigorous controls to establish logically sound tests of hypotheses. The idiographic studies differ from nomothetic experiments in that "they do not require that the contextual and organizational properties of human behavior and experience be ignored or artificially eliminated," as Shontz (1965, p. 68) pointed out. This allows the phenomenologists to utilize their empathy for their subjects and to convey this understanding in experiential terms.

In addition to utilizing their subjective understanding, the psychodynamic theorists analyze their data for recurrent patterns, which they relate to one another through higher order inferences. They view the individual as having an enduring intrapsychic structure which accounts for the variations in behavior in different situations, as well as the various consistencies across time and context. This approach contrasts with the vastly simpler formulations of the trait theorists and the behaviorists, for whom the nomothetic method is more appropriate. David Shakow recognized this distinction in his position statement for the clinical psychologist:

> Although he recognizes the legitimacy of the psychonomist's approach to psychological problems through the use of more segmented and more controlled laboratory approaches, for his own area of interest, he, with dignity, insists on the importance of his own more molar approach (1976, p. 555).

The Issue of Bias

Yet this methodological freedom, which provides the idiographic method its flexibility and versatility, also poses its most serious weakness. Without formal criteria for the selection and organization of the data to control for extraneous effects and researcher bias, this approach lacks the formal structure for the verification of a particular theoretical perspective and the refutation of alternative ones. It is here that the idiographic study draws its harshest criticism from academic psychologists, who predominately embrace the nomothetic method to achieve legitimacy as a scientific discipline.

Carl Rogers acknowledged such criticisms in admitting that "this mode of knowing is not infallible and does not lead to publicly validated knowledge" (1964, p. 112). Rather than being based on formal, logical, and objective criteria for validity, idiographic research appeals to the reader's subjective experience of the fit between the descriptive material and the theoretical framework which organizes it.

Much of the force of the criticism against idiographic subjectivity, however, is based on the dubious assumption of the absolute nature of objective knowledge. Kuhn (1970) pointed out that the system of traditional science is founded on usually implicit assumptions, which are seldom questioned. This condition often results in conventional scientists losing appreciation for the relativity of their particular system's perspective. They may fail to realize the limited role which formal methodology serves in the selection and organization of nomothetic data. Competing theories differ in their implications for relevant variables and controls. The selection of these elements for inclusion in the experimental design remains largely a subjective consideration, prone to influence by personal bias as well as by objective findings. These considerations support Gadamer's (1966) assertion that even the modern sciences, which stress objectivity, rest on half-hidden suppositions. There is no view of a phenomenon without its vantage point, and the existence of several "objective" perspectives only demonstrates the relativity of any one of the systems. Holland's (1982) observation of the fading

distinction between objective and subjective analysis with the realization of experiential relativity can easily be applied to psychological study as well as to literary criticism. Nomothetic methodology, in giving the illusion of eliminating subjectivity, may blind the objectivist scientists to the relativity and limitations of their own perspective, impair their appreciation for the complexity of the subject matter, and encourage an ethnocentric arrogance toward the more obviously subjective approaches.

The idiographic method appears more conducive to the recognition of multiple perspectives on a given subject. Schwartz asserted that "the idea of the 'neutral' or disinterested observer of factual relations is now viewed as a strategic one, to be judged by its advantages or disadvantages over other strategies" (1982, p. 36). Esman (1982) acknowledged that psychoanalytic theory provides only one of many windows through which to observe phenomena. Cooper (1982) recognized that at best we can only achieve a relative, incomplete picture of our subject. Schwartz admitted that criticism inherently distorts its object by excluding data, and he asserted that interpretation is a creative act between critic, author, and text. These comments point to the conclusion that theoretical bias is not a characteristic to be eliminated, but is an inherent facet of interpretation to be identified and understood. Coen (1982) thus cited Heisenberg's statement: "Even in science, the object of research is no longer nature itself, but man's investigation of nature" (1958, p. 24). Despite the theoretical attention to this topic, the actual

practice of acknowledging the limitations of a particular perspective remains highly variable. Gedo maintained, "In practice, however, advocates of each vantage point tend to engage in a kind of intellectual imperialism by claiming primacy for their approach and derogating all others" (1983, p. 5).

In addition to the inherent theoretical distortions of the subject matter, the idiographic method allows scholars greater latitude for introducing their personal biases into the material. Beisel (1978) acknowledged the vulnerability of the subjective approach to personal bias, and he advocated a disciplined subjectivity in the practice of psychohistory. The humanities have derived various procedures for monitoring and controlling such distortions. The various approaches to hermeneutics have attempted to avoid misunderstandings of the text through examining the historical and cultural context of a work. A psychological approach to literary criticism is even more stringent in its demands for disciplined introspection of the more intensely personal experiences involved in this type of interpretation. Through its exploration of transference and countertransference phenomena, the practice of psychotherapy has developed an orientation from which to evaluate the listener's potential distortions. Such an approach is readily applicable to the interpretation of symbolic communication in art and literature as well as in psychotherapy. Edel (1981), in asserting that the practice of literary psychology requires knowledge of one's own interior, recommended psychotherapy or psychoanalysis to help

critics and biographers to avoid interjecting their own imagination into their work. Wolf (1980) similarly proposed training analysis in order to assist psychohistorians in their deep immersion into their historical material.

The Issue of Reductionism

A contrasting criticism of the psychological idiographic method is that of reductionism. This complaint is frequently voiced in the humanities, with the charge that psychological analysis reduces the richness and complexity of a person, work, or event to a simplistic understanding. The primary criticisms deal with the subjective versus objective nature of the explanation and the simplification of the material to a few basic concepts.

The first of these criticisms is that the method translates subjective experiences into objective, theoretical concepts, thereby constricting the full appreciation of the subject. Some approaches objectify their data more than others--Ernest Wolf pointed out that models vary in terms of being experience-near and theory-distant versus theory-near and experience-distant (1980). Phenomenological approaches, of course, are more experiential, whereby psychodynamic formulations tend to be more theoretical. An important point regarding this criticism is whether the idiographic interpretation is seen as replacing or supplementing the descriptive account in interpreting and understanding the subject. It seems reasonable to assume that neither a purely descriptive nor a purely theoretical

account can lead to an adequate understanding of personality and psychopathology, and that each enhances the other in this endeavor.

The psychological approach may not differ so much from the more traditional forms of literary criticism in its objectification of literature. Esman espoused essentially the aesthetic position in stating that "what the author wants, above all, is to create a work of art" (1982, p. 22). Gadamer (1966) pointed out, however, that aesthetic consciousness involves an alienation from immediate, concrete experience. He asserted:

> When we judge a work of art on the basis of its aesthetic quality, something that is really much more intimately familiar to us is alienated. This alienation into aesthetic judgment always takes place when we have withdrawn ourselves and are no longer open to the immediate claim of that which grasps us (1966, p. 5).

This suggests that many aesthetically-oriented critics objectify art no less than the psychologists whom they criticize for reductionism. Self psychologists who seek a subjective apperception of art may be more congruent with the artistic spirit of D. H. Lawrence, reflected in his quip, "I always say, my motto is 'Art for my sake'" (Lawrence, 1912/1932, p. 88).

A second basic criticism of reductionism in the psychological idiographic method is that it reduces complex phenomena to a few basic theoretical concepts, and thus offers a rather simplified understanding of personality. Coen (1982) stated that literature is intrinsically ambiguous and complex, and he warned against the simplification and closure involved in espousing central explanatory

principles. This argument is more appropriate to the nomothetic approach, which seeks to discover a few basic rules which govern behavior. The idiographic method typically does not attempt to explain the personality in terms of basic behavioral laws or personality traits. While it does analyze the subject and proposes central conflicts and issues, it also attempts to synthesize the various facets of the personality into an integrated whole. Adoption of a particular psychological orientation may be seen as restrictive of an overall understanding, especially since each orientation emphasizes its own specific issues. Interpretation of a subject within a particular psychological theory is expected to enhance our understanding of both subject and theory, without negating our appreciation of the subject from previous perspectives. Perplexities which arise through this process probably signal contradictions in our understanding which require further exploration.

The Idiographic Method: A Bridge between Art and Science

The idiographic psychologist occupies an intermediate position between the nomothetic scientist and the humanities scholar, with each side criticizing the approach for the limitations it shares with the opposing field. Thus, the academic psychologist often dismisses the method as lacking the methodological controls of a true science, while the humanities scholar finds it reductionistic. A more positive appraisal, however, views the idiographic study as a bridge between science and the humanities, between objective and

subjective knowledge. Through this method, extensive descriptive accounts and theoretical formulations can be compared to enhance our understanding of personality in its various manifestations.

While it falls short of objective verification, the idiographic methodology serves several useful functions. First, it is useful in generating hypotheses, allowing the researcher sufficient flexibility to utilize his subjective experiences in formulating a case in a novel, creative manner. Thomas Kuhn discussed the creation of a new scientific paradigm, a process which suspends the assumptions and methods of a traditional model (1970). The idiographic approach, with its lack of formal constraints, appears particularly appropriate to such an endeavor. Another function of this approach is its challenge to a prevailing theoretical orientation. This is often achieved through presentation of an instance which contradicts the expectations based on the theory. A third use of the idiographic method is the illustration of a particular theory or technique in a concrete manner. Such an approach enables the reader to achieve a subjective understanding of even highly theoretical, conceptual models. It may even present the possibility of a qualitative comparison of alternative models in explaining a particular phenomenon.

Psychoanalytic Literary Criticism: A Critique

Besides the more general arguments against psychological idiographic studies, there are the more specific arguments against

applying psychoanalytic theory to literature. Scholars such as Stannard (1980) and therapists such as Bonime and Eckardt (1977) have charged that the approach is inherently unsuitable for literary criticism. A common argument is that psychoanalysis is a highly specialized technique for a particular setting and purpose (i.e., the interpretation of conflicts, needs, and defenses as revealed in the therapy setting through free association, parapraxes, and reports of dreams and transference feelings), and is therefore inappropriate for other settings and subjects. A related complaint is that psychoanalytic theory, based upon the study of psychopathology, is inappropriate to literature, which deals with the broader range of personality. Frederick Crews (1975) pointed out the common complaint that the psychoanalytic view is presumptuous and condescending, often characterizing a writer as neurotic.

These arguments appear quite legitimate, since it is inappropriate to apply a methodology without accommodation to a field with substantially different qualities. But adaptations to particular conditions are possible and they may result in enhanced understanding of the phenomena. Thomas Kuhn (1970) has provided examples of scientists from one field making unique contributions to a related field by offering an outlook which is relatively unconstrained by the conventional perspective in the latter field. It thus appears feasible that an interdisciplinary approach, such as that between psychology and literature, offers a potential for a perspective which enlightens both fields. Kris (1952) advocated the study of cultural

phenomena in order to extend psychoanalysis beyond the study of psychopathology. Such an approach, though, is expected to require specific accommodations to the data being analyzed and synthesized.

Developments within psychoanalysis have facilitated its application to literature and the arts. Esman (1982) asserted that art is produced at heightened, rather than reduced, consciousness, and he criticized the id psychology approach of seeking out unconscious wishes and conflicts. Gedo questioned, "Do artistic creation and aesthetic response belong in the realm of psychic conflict at all?" (1983, p. 28). Waelder posed an intermediate position in asserting, "Art seems to extend from an area full of conflict, often beset by inner storms, into one of calm which seems to be fairly free of conflict" (1965, p. 11). Gedo suggested Winnicott's theory of transitional phenomena as a viable alternative to Freudian conflict theory, whereas Waelder's position suggests a synthesis of the two approaches.

Such a modification of psychoanalytic theory enables the critic to apply the psychological theory in interpreting literary works, even contrary to the author's stated intentions, without necessarily pathologizing the author. Cooper (1982), in warning against trusting the author's interpretations, reported an example of an author initially refuting a seminar's interpretation of his work, only to accept it later. He further cited an excerpt to support his view, which is quoted here in fuller form: "Two blankly opposing morals, the artist's and the tales. Never trust the artist. Trust the tale. The proper

function of a critic is to save the tale from the artist who created it" (Lawrence, 1924/1956, p. 297). This passage comes not from the psychoanalytic field, but, as most Laurentian scholars know, from the novelist and literary critic D. H. Lawrence. To pose an interpretation exceeding or contradicting the author's own is not to pathologize the person, but merely to acknowledge that during reflection the author's normal defenses come into play so as to obscure the full meaning of his or her own work. The critic's function is thus comparable to the therapist's in helping to uncover meanings not readily available to the one producing them. This is not to pathologize the artist, for we all say more than we intend to, and artists have a gift for saying much more than the rest of us.

Psychoanalytic Perspectives on the Function of Art

There have been some varied opinions on the function of art. Kris (1952) viewed art as a cathartic experience, alleviating instinctual tensions and allowing the ego to regain control. Dervin (1979) distinguished between working out one's conflicts in artistic form and working them through in real life through repeated encounters. He cited Lawrence's own observations that "one sheds one's sickness in books--repeats and presents again one's emotions, to be master of them" (Lawrence, 1913/1962, p. 234). Dervin addressed, but did not answer, the question of whether creative art facilitates conflict resolution. This perspective appears to be more in line

with the Freudian conflict model than with a growth model, such as that of Winnicott or Kohut.

An alternative approach considers the integrative function of art. Melanie Klein asserted:

> Though the rejected aspects of the self and of internalized objects contribute to instability, they are also at the source of inspiration in artistic productions and in various intellectual activities (1958/1975, p. 245).

Literature is viewed as an endeavor to come to terms with the disowned aspects of oneself, thus finding deeper meaning in one's world and a corresponding strengthened sense of self. Brink (1982) viewed creativity as an attempted reparation of an ego loss or deficit, and he considered that the work could be either reparative or defensive, with the latter failing to acknowledge the source of conflict. Fleishman (1976) cited views that the author is interpreted and changed by his work, yet he cautioned that an autobiographical work involves a "projection of oneself into inauthenticity," and that the author may be reworking the self. Fleishman viewed such a work as attempting to transcend the bounds of actuality and striving toward an unattainable goal. Waelder (1965) expressed a similar view in affirming the superego function of art in rising above circumstance, conquering fate, and preserving narcissism. He viewed such art as spiritualizing nature, either in the Christian tradition against the body or in the humanist tradition through the body. Such views affirm an integrative or reconstructive function of art,

yet they often caution against defensive or inauthentic constructions of the self.

Several psychoanalysts have assigned art to an intermediate position between fantasy and reality. Waelder (1965) cited Freud's view that "art constitutes a region half-way between a reality which frustrates wishes and the wish-fulfilling world of imagination" (Freud, 1913/1955, p. 187). Modell (1970) adopted Winnicott's more extensive theory of creativity to regard art as occupying the transitional space between fantasy and reality. He viewed art as regressive in denying the separation of subject and object and progressive in recognizing the object's existence outside of the self. Weissman (1971) similarly viewed the created object as being derived from early transitional objects and therefore outside the realm of personal relationships. He deduced from this formulation that Shakespeare probably did not produce any permanent change in his personal relationships through his creative works.

Others have pointed out the interpersonal aspect of art. Greenacre (1957) refuted the interpretation of art as narcissistic wish fulfillment, instead viewing works of art as gifts of love. Klein (1942/1975, 1957/1975) expressed the position that creativeness thrives with securely established good objects, and that creative works serve as reparation for guilt over fantasized aggression against these objects.

The alternate views of art as transitional phenomenon or as personal transaction may not be so incompatible: Greenacre asserted

that an artistic endeavor always involves a fantasy of a collective audience. The controversy may rather lie in whether that audience is perceived as a narcissistic extension of oneself or as a more distinct other outside oneself. In applying self psychology to art, Kligerman (1980) emphasized the role of the artist's real or fantasized self-objects in supporting the creative act, which can be so depleting. Greenacre's and Klein's positions, in contrast, assume a greater differentiation of self and other, since a gift or reparative act implies a recognition of an other as distinct from oneself.

Summary

This survey of psychoanalytic approaches to literature and the arts finds varying viewpoints reflective of the different schools of thought. Theoretical modifications such as Winnicott's theory of transitional phenomena have extended the psychoanalytic domain beyond the study of psychopathology and psychotherapy. This has involved considerable divergence. As Phillips noted, "The most striking thing about the writings on psychoanalysis and literature is that so many theories have been constructed on so few solid definitions and common assumptions" (1983, p. 2). While his comments advocating clear and explicit delineation of the model have merit, the multiplicity of perspectives should not be viewed so negatively. If we conceive of humans as complex and often contradictory, then it should be no surprise that our theories of the human condition

reflect this. Alternative interpretations may be complementary or conflicting, depending upon the particular application and the compatibility of their theoretical bases. Thus, a work of art may be seen as serving narcissistic needs related to transitional phenomana and/or an interpersonal function of relating to others. Similarly, it may be depicted as serving primarily integrative, compensatory, defensive, or regressive functions. Within the idiographic method, the validity of these and other types of psychological interpretations rests on the fit between theory and phenomena (Kuhn, 1970), as well as particular qualities of the two (e.g., clarity and parsimony of the theory and the evocativeness of the literary work).

In addition to the criticism that psychoanalytic theory is inherently inappropriate to literary criticism, other complaints have been voiced about the frequently careless application of this approach. Eckardt (Bonime & Eckardt, 1977) alleged a disparity in professional standards between therapists' clinical work and their cultural musings. She pointed out the roles of "careful observations, attention to minute details, and corroboration" (p. 171) in Freud's clinicial work, in contrast to his speculations of intrapsychic dynamics of prominent historical figures. Stannard (1980) accused psychohistorians of "a cavalier attitude toward fact, a contorted attitude toward logic, an irresponsible attitude toward theory validation, and a myopic attitude toward cultural difference and anachronism" (1980, p. 147). Literary scholars, while familiar with

the traditional methods of interpretation in their field, may yet lack the disciplined introspection required to deal with the more intensely personal issues addressed in psychoanalytic exploration. Such criticisms recommend an explicitly outlined methodology involving thorough examination of the literary sources, careful monitoring for personal biases and distortions, and procedures for reviewing, evaluating, and modifying the interpretations.

CHAPTER IV

A PSYCHOANALYTIC PERSPECTIVE ON CREATIVE WRITING AND THE SELF

The preceding discussion of the idiographic method, in assuming multiple perspectives on a given subject, implies the need for explicating one's particular vantage point. Only then is it possible to relate it to other frameworks to determine if the systems are logically compatible and potentially complementary, or if they pose mutually exclusive interpretations of the same phenomenon. And with multiple perspectives available for a given study, outlining one's own approach facilitates both one's adherence to it and the reader's comprehension of its application. Leavis argued:

> No intelligent critic would aspire to include in his written critique all the considerations that occur to him . . . the attempt to be exhaustive would exhaust or bore the reader. The critic must have his own approach and a selective line of discourse, and my selection and line are affected by the special purpose they serve (1976, p. 9).

The perspective of the present study is a psychoanalytic one, which requires theoretical adaptation in applying it to literary criticism, a use outside of its primary domain. This approach provides a rationale and a method for the critical analysis of Lawrence's novels, thus addressing the complaints of Phillips (1983) and Coen (1982) regarding the lack of methodological coherence in psychological literary criticism.

A Psychological Model of Creative Writing

In examining D. H. Lawrence's attempts to deal with narcissistic issues, this thesis assumes a predominantly intrapsychic approach, rather than an interpersonal one. It attempts an understanding in the private world of experience, rather than through the public life of overt interactions. For this purpose, the focus is primarily on Lawrence's literary works rather than on his biographical profile, which is more suitable to an interpersonal approach. As Kris noted, "The vision of the novelist is, one might say, sometimes more to the point than life itself" (1952, p. 266). The study also adopts an approach consistent with Freud's observation:

> The psychological novel in general no doubt owes its special nature to the inclination of the modern writer to split up his ego, by self-observation, into many part-egos, and, in consequence, to personify the conflicting currents of his own mental life in several heroes (Freud, 1908/1959, p. 150).

Even when significant characters are fashioned after others in the author's life, the characterization requires substantial identification by the author to bring the characters to life in a multidimensional manner. Thus, Koestler's assertion that "[t]he extent to which a character in a novel 'lives' depends on the intensity of the reader's participatory ties with him" (1964, p. 345) appears equally applicable to the author's involvement. These points support Lowenfeld's view, exemplified by his excerpt from a letter by Schiller, "All creatures born by our fantasy, in the last analysis, are nothing but ourselves" (Lowenfeld, 1983, p. 64).

A further feature of literature is that it involves both conflict* and play. Koestler discussed the role of conflict in fiction:

> Drama strives on conflict, and so does the novel. The nature of the conflict may be explicitly stated or merely implied; but an element of it must be present, otherwise the characters would be gliding through a frictionless universe (1964, p. 350).

Yet fiction also involves play, in that it grants a suspension of reality to allow different, imaginative approaches to conflicts without risking harsh consequences. Koestler (1964, p. 303) postulated the value of illusion for transcending one's own individualistic interests and facilitating a sympathetic response to others, even in highly exciting circumstances. Literature thus appears relevant to both the Freudian conflict theory and the growth model based in harmony, such as those proposed by Winnicott (1971) and Kohut (1971, 1977). The study of literary creativity therefore provides a suitable forum for investigating the relationship between the two perspectives.

A Bipolar Model of Experience

This current issue in psychoanalytic theory can be addressed in part by contrasting two realms of experience, the subjective and

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*Conflict here refers to the incongruity of different schemas and their resistance to integration within a single, encompassing perspective. This contrasts with the more restrictive use of the term for Freudian conflict theory, which further implies the individual's state of tension and compelling need to solve the conflict in an adaptive manner or to defend against awareness of it.

the objective. The subjective is comparable to Deikman's receptive mode, which he defined as:

> a state organized around intake of the environment rather than manipulation. . . . Other attributes of the receptive mode are diffuse attending, paralogical thought processes, decreased boundary perception, and the dominance of the sensory over the formal . . . and this mode would appear to originate and function maximally in the infant state. The receptive mode is gradually dominated, if not submerged, however, by the progressive development of striving activity and the action mode (1971/1973, p. 69).

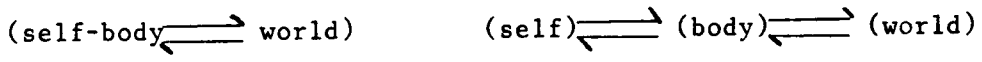
The reference to origins in infancy suggests compatibility with Winnicott's (1971) developmental conception of play, which he depicted as involving an expansion of the rich subjective experience from the safe maternal sphere to the world-at-large. He viewed symbolic activity as the medium for this transitional process, in which the original transitional object, which symbolically represents the mothering figure,

> loses meaning, and this is because the transitional phenomena have become diffused, have become spread out over the whole intermediate territory between "inner psychic reality" and "the external world as perceived by two persons in common," that is to say, over the whole cultural field (1971, p. 5).

Through the interfusing of internal and external experience, this transitional phenomenon affectively colors outer reality while transforming pleasant somatic sensations into emotional attachments. Winnicott thus presented a psychoanalytically-oriented developmental view of culture, with its full subjective experience of harmony between

inner feeling and outer reality evolving out of the initial mother-child unity.

With the expansion of subjective experience through play or creative writing, persons inevitably encounter various frustrations, demands, and intrusions of external reality, thus disturbing their sense of harmonious well-being. As they bump up against these problems, they experience the boundary between self and external world more abruptly. With enough of a jolt, they get knocked out of their phenomenal field: that is, their experience becomes that of detached observers reflecting upon themselves and the world from the outside. They become foreigners not only to the external world, but also to their own bodies. This contrast may be represented by an adaptation of a diagram by R. D. Laing (1959):



Subjective Experience. Objective Experience.

Experience shifts from the subjective mode of relating in an enriched cultural world described by Winnicott to the objective mode of adapting to a frustrating, barren world depicted by Freud.

Deikman's definition of the action mode provides a suitable description of the objective realm:

> The action mode is a state organized to manipulate the environment. . . . The principal psychological manifestations of this state are focal attention, object-based logic, heightened boundary perception, and the dominance of formal characteristics over the sensory; shapes and meanings have a preference over colors and textures. The action mode is a state of striving, oriented toward achieving personal goals that range from nutrition to

> defense to obtaining social rewards, plus a variety of symbolic and sensual pleasures, as well as the avoidance of a comparable variety of pain (1971/1973, p. 68).

While this objective realm involves increased alienation, it also facilitates the demarcation of the boundary between self and not-self and the articulation of inner needs, referred to as self-asserting emotions (Koestler, 1964) or embeddedness affects (Schachtel, 1959).

The present study examines the opposing psychoanalytic models by proposing that they address two different realms of experience: the subjective world of harmony and the objective world of conflict and adaptation. Various theories have distinguished between subjective and objective experience, yet their categories often do not correspond completely. A major reason for the discrepancy is that some systems emphasize the distinction between internal and external locus or between self and other focus, whereas other models differentiate primarily on the basis of the particular quality of experience. The ambiguity is exhibited within Schachtel's theory, which contrasts "two basic modes of perceptual relatedness as the subject-centered, or <u>autocentric</u>, and the object-centered, or <u>allocentric</u> mode of perception" (1959, p. 83). He delineated the qualitative differences in perception, with the allocentric mode characterized by a more active orientation, higher objectification, and less pronounced sensory and pleasure-unpleasure qualities than the autocentric mode. A serious problem with his system, though, is that his distinctions based on the quality of perception do not always correspond to those based on centricity (subject versus object). He defined secondary

autocentricity as the perception of objects according to their use or threat to the perceiver--a conception of autocentricity consistent with Freud's distinction between primary and secondary narcissism. The difficulty with this classification is that the perceptual quality of secondary autocentrism corresponds more closely to that which he ascribed to allocentric perception: that is, a predominance of the formal qualities of the object over the sensory. On the other hand, Schachtel described "fully allocentric perception" as involving "a relationship in which [the perceiver] is completely filled with the percept, as though he were one with it, or became the object seen" (p. 180). This mode, which he associated with artistic activity, involves a quality of perception more consistent with his description of the autocentric mode. These two instances illustrate the confusion inherent in the distinction between subjective and objective experience on the basis of often conflictual criteria.

A Functional Hierarchy

This study furthers the theory of creativity by incorporating the subjective and objective realms of experience into a hierarchy of functional modes. This is achieved through an adaptation and expansion of Haan's (1977) classification of ego processes. Like other ego psychologies, her system of three levels of functioning--coping, defense, and fragmentation--reveals the limitations of the adaptational model, with its focus on objective experience and neglect of subjective experience. Her model omits creativity as

a viable form of relating to the world, and her category of fragmentation does not adequately address fusion as a form of regression. This study thus proposes a modification of her system in postulating four levels of functioning--creating, adapting, defending, and regressing. Adapting and defending primarily involve the objective realm, and are therefore quite comparable to Haan's coping and defense, respectively. Creating and regressing, however, involve substantial subjective experience, and thus diverge from her system. Regressing includes both fusing and fragmenting, which perhaps are the extreme versions of subjective synthesis and objective analysis, operating concurrently but independently, with no overriding organization. While productions in this mode may be quite original, they are likely to be so idiosyncratic as to be incomprehensible to others.

The creative mode, by contrast involves the restraint of subjectivity by reason and reality. Koestler wrote:

> The capacity to regress, more or less at will, to the games of the underground, without losing contact with the surface, seems to be the essence of the poetic, and of any other form of creativity (1964, p. 317).

Kris (1952) and Greenacre (1957) advanced profiles of the creative personality consistent with Koestler's notion of creativity. Kris characterized the artist as flexible in repression, able to sublimate energy, adept at shifting between primary and secondary processes, tolerant of sustaining tension, and relatively free from disruption by conflict. Greenacre depicted talented artists as sensitive to

stimulation, aware of relations between stimuli, and empathic. While these descriptions are largely couched in the mechanistic language of ego psychology, they nevertheless pose creativity as subjective expression governed by an objective focus. Viewed within this framework, literary writers immerse themselves into a rich, affective world where they confront the problems and conflicts of living. Modern authors such as Lawrence use characterization to personify disparate aspects of their experience. Though explored in the protective realm of imagination, the conflictual issues pose risks of shifting the authors to adapting, defending, and even regressing modes of experience. Such deviations from the creating mode are certain to affect the artist's productivity and eventual resolution, which is reflected in the thematic structure and content of the final text.

Conflict: Problem or Paradox

Within this view of creativity as an imaginative, predominantly subjective response to a problem or conflict, it is important to consider the contrasting types of creative activity. Koestler outlined three prototypes of creative individuals according to their manner of reconciling "self-consistent but habitually incompatible frames of reference" (1964, p. 35): the Jester, the Sage, and the Artist. These roughly correspond to comedic, scientific, and tragic resolutions to problems, with the comedic and the tragic comprising the artistic forms. Waelder (1965) contrasted the functions of the scientific and artistic modes of dealing with conflicts between human

wants and environmental limitations. He noted the increase in alloplastic attempts to control nature through science and the corresponding decrease in the autoplastic reconciliation of humankind to its limitations, expressed in art. This formulation serves to highlight the distinction between science's aim of solving problems and art's function in facilitating the acceptance of paradoxes. Winnicott's (1971) point that the essential feature of transitional phenomena is the acceptance of its paradox can be applied equally well to literature.

Despite (and perhaps because of) our scientific inventions and discoveries, humans confront paradoxes without adaptive solutions. We are capable of projecting ourselves into the past or future, yet remain tethered to the present. We contemplate the infinite, yet cannot escape our own mortality. We are determined by our histories, yet choose our future. We unite with others, yet remain separate. We are our bodies, yet have bodies. These are all features of the human condition for which science provides no solutions. Nor do any seem feasible, short of invention of the time machine or discovery of the fountain of youth. It is here, where science falls short, that art speaks and perhaps comforts. Rollo May (1975) offered a similar view in asserting that "the symbol draws together and unites an experience. It bridges the inescapable antimonies of life-conscious and unconscious, reason and emotion, individual and society, history and society, history and the present" (p. 703). While some romances, idylls, science fiction, and pornography serve as distractions,

escapes, or magical solutions, true art helps to understand and come to terms with the insolvable paradoxes of existence, thereby lending greater depth to experience.

Science, as art's complement, can be helpful in appraising art's merit. To paraphrase the Protestant's prayer, science helps us to effect change, art helps us to accept that which we cannot change (thereby changing affect), and both are needed to discern what is changeable and what is changeless. Psychoanalytic theory can be helpful in addressing these issues, particularly in appraising the resolutions attained in literature. This would appear especially true for the proposed synthesized version of the Freudian conflict model and the post-Freudian growth model, which seeks to integrate the adaptive and creative modes, science and art, and objective and subjective experience. Such a model may elucidate an instance in which an author proposes an illusory solution to what is a universal human paradox. Or the model may offer counter-instances for what an author poses as a universal human condition. Clinical material conceptualized psychoanalytically may in fact reveal the author's theme as a particular conflict for which psychotherapy poses a resolution, either in adaptation or in disillusionment. On the other hand, authors may pose new insights to the psychoanalytic field through their works, or at least help it to achieve a more balanced and vital perspective on a particular issue.

Structure and Process

It is perhaps notable that the study's proposed psychological theory of literature has focused extensively on the process of writing. While this may reflect a post-structural perspective, the approach does not attempt to do away with structural considerations, as Schafer (1976) and Kohut (1980) have recommended late in their careers. In his criticism of the fashionable interest in personalities in St. Mawr (p. 30), Lawrence voiced a similar anti-structural view. This study, however, seeks to explore the complementarity of change and constancy by investigating the relationship between the creative process and the created product, whether it be a work of art or a level of selfhood.

Within this framework is the question of whether progress is continuous or discontinuous. Koestler (1964) addressed the cultural aspect in typifying science as predominately linear, incremental, and cumulative, while describing art as essentially timeless. He further contrasted science's fusion of conflicting schemas with art's juxtaposition of them.

A similar issue is involved in personality. Ego psychology, with its concept of regression in the service of the ego, acknowledges the adaptive function of regression. Psychoanalytic theorists remain divided on the need for regression in therapy. These views suggest at least some nonlinear aspect of personal growth, though the interplay of creative, adaptive, compensatory, defensive, and regressive functions remain unclear. Clarification of these different levels

of functioning may be helpful toward resolving this issue. Literature may also offer psychoanalysis some insights on this issue. Clarke (1969) and Gutierrez (1978) have both examined D. H. Lawrence's theme that dissolution represents a legitimate aspect of growth. Modern psychoanalytic theory is also in the position to contribute to the understanding of self issues expressed in literature, the focus of the present study. Recent advances in the treatment of narcissistic personality disorders offer a more positive outlook on what was considered an intractable problem in Freud's and Lawrence's generation. Through a mutual exploration of Lawrence's fiction and psychoanalytic theory, the study attempts a clearer understanding of issues of selfhood.

The Model's Compatibility with Literary Approaches

The complementary theories of Winnicott and Freud offer a psychoanalytic framework for viewing literary works, and one which exhibits much similarity to views within Lawrence's psychological theory. In his study of the psychological and artistic endeavors of Lawrence, Schneider (1984) illustrated Lawrence's concept of the Holy Ghost in the comparison he drew to creative writing:

> Once a novel is begun, the writer often discovers that it "writes itself." It has its own inherent needs, tendencies, and momentum, and the wise writer realizes that he must allow these to unfold according to necessity and probability (p. 67).

Schneider further contrasts this with Lawrence's "conservative psyche," which is viewed as "an unhealthy, mechanical, and socially formed conscience" involved in "the conflict between innate desire and a repressive civilization (internalized as 'conservative psyche')" (p. 69). The "creative self" and the "adaptive ego" of this paper, derived from the psychoanalytic formulations of Winnicott and Freud, show strong similarities to Lawrence's "Holy Ghost" and "conservative psyche." It thus appears that this paper's formulation of creative expression is quite compatible with Lawrence's own formulations.

The study's approach to psychological literary criticism may also complement a more traditional aesthetic perspective analyzing the author's style. For example, in his study of Lawrence's art and psychology, Schneider considered the problems inherent in creating characters who "function simultaneously as allegorical figures, as oscillating impulses, and as real 'men like ourselves'" (1984, p. 93). The study's psychoanalytic perspective views a person as involving both and enduring self and dynamic conflict, so that the allegorical traits and the flux are both inherently present in the individual. For the artist functioning in the creative mode, the three elements come together fluidly in the full subjective image of the dynamic yet distinct character. Only when conflict disrupts the artist and evokes the lesser adaptive, defensive, or regressive modes do the symbols and characters become static or artificial. Such occurrences offer glimpses at the artist's conflictual or unassimilated aspects of the self. Schneider further stated that

"to be effective, didactic passages must not claim more than can be verified directly or indirectly by action" (p.98). The present study views this as an important criterion for evaluating the artist's subjective resolution of a theme or conflict. While Schneider related aesthetic concerns to the author's psychological issues through Lawrence's own theory, the present study strives for a similar correspondence employing a modified psychoanalytic system. Such an approach may or may not contribute new elements to aesthetic judgment; it does, though, embed these views in the psychological task which the artist confronts through his or her work. It thereby reduces the aesthetic detachment to lend a more vital appreciation to artistic concerns: art exists, after all, for something more than its own sake.

A Psychological Model of the Self

In order to have a sound methodology, it is important to define the topic of interest as well as the overall theoretical perspective. For the focus of the present study, self-issues in the fiction of D. H. Lawrence, this recommendation appears particularly appropriate. The psychoanalytic field still has not attained a consensus on narcissism: competing ideologies centered around the conflict and growth models rival for dominance. Incompatible conceptualizations of narcissism exist, as the study earlier noted regarding Freud's and Kohut's different usages of the term. Wallerstein (1983) noted a shift in Kohut's view of the self, from that of mental ideals. Such variant views of the self and narcissism,

representations to that of a superordinate psychic structure bridging ambitions and ideals. Such variant views of the self and narcissism, even from the same theorist, call for a coherent, explicitly-stated formulation of these concepts.

The study adopts a broad perspective on the self, one that may encompass the various psychoanalytic orientations. This approach is undertaken in order to avoid excessive constriction or prejudice toward Lawrence's writings through a rigid adherence to a fixed, restrictive theoretical position. The conceptualization is largely experiential rather than behavioral, which lends to its application both to the subjective world of literature and to the intrapsychic concepts of psychoanalytic theory. Such an approach can serve as a useful bridge between science and the arts.

Selfhood and the Bipolar Model of Experience

The current study adopts a view of the self as the total personality. It incorporates views of the self as the subject experiencing and acting and as the object being experienced. The self is what both "I" and "me" refer to. This approach differs from the typical concern in the psychoanalytic field with whether to view the self as agent (subject) or as representation (object). Apart from the definition of <u>self</u> is the issue of therapeutic approach, exemplified by the Kohut-Kernberg debate. Tonkin and Fine (1985) contrasted the serenity engendered by Kohut's self psychology with the aggressive struggle aroused by Kernberg's more traditional ego

psychology approach. Kohut's self psychology, in promoting the therapist's empathic mirroring, fosters a harmonious relationship between patient and therapist, thereby encouraging the patient's subjective experience of self embedded in the world. Kernberg's ego psychology, in advocating more confrontive interpretations, often disrupts the patient's sense of harmonious well-being and engenders an atmosphere of conflict. The therapist's analytic stance and the patient's sense of being threatened encourages self-objectification. Each approach tells only half of the story, for identity involves both modes of self-awareness. Bach asserted that identity involves

> the double or complementary task of establishing a sense of self as a center for action and thought, and of viewing this self in the context of other selves as a thing amongst things. What is required is both a subjectification and an objectification; two different perspectives on the same self (1980, p. 175).

An excerpt from D. H. Lawrence's The White Peacock both captures the duality of identity and suggests its lack of integration: upon admiring herself in the mirror, Lettie asks her brother Cyril, "Don't Lettie and I look nice to-night?" (p. 163). This comment's relevance to selfhood can be clarified by citing Bach's reference to Zazzo's (1975) study, which found

> a phase of indecision, usually between 24 and 30 months when the normal child can recognize himself in the mirror but apparently has not yet integrated this "objective" percept of himself with the "subjective" sense of himself. It was observed that for a period of about three months after recognition had been established, children called the mirror image by their own name, "Johnny," while referring to themselves as "me" (1980, p. 184).

Just as the attainment of a viable selfhood requires acceptance of the paradox of self as both subject and object, a complete psychoanalytic theory demands tolerance for the conceptual ambiguity of self as both agent and representation. Bach proposed a comparable argument for his broader recommendation of a psychoanalytic theory that integrates the objectifying perspective of classical psychoanalysis and ego psychology with the phenomenological approach of object relations and self psychology (1980, p. 186).

This proposed perspective represents a significant shift from the two dominant factions in the psychoanalytic field, which develop their theories and therapeutic approaches primarily within one or the other realm of experience, thereby underrating the interaction of the subjective and objective modes in the developing selfhood. Fast's (1984) work on gender identity furthers this integrative movement in reformulating the psychoanalytic view of development into a bimodal identity model. She proposed an initial event-centered identity experience, in which infants have not yet distinguished between their experiencing and that which they experience. They therefore have not differentiated between self and other, although their experience is centered around themselves. Until memory develops, identity consists only and entirely of experiencing the present event, and there can be no distinction between identity, experience, and existence. Implicit within this perceptual realm are the illusions of primary creativity and omnipotence. Fast's view of event-centered experience in its initial, pure form corresponds closely to Kernberg's

notion of self-affect-objects units, involving only those aspects of self and object within immediate experience. Fast noted the shift in experiencing that occurs around age two, which Piaget discussed as "decentering." Memory, symbolic thought, and the capacity to hold two images simultaneously allow both for the consolidation of images across different events and for conflict between somewhat discrepant images. Toddlers thereby undergo a shift from autocentric experience bound to specific events to object-centered experience that spans across events. This consolidation process supports the differentiation between self and object and challenges the narcissistic illusions. Primary creativity gives way to the distinction between thought and referent, and omnipotence evolves into intentionality and causality. The symbolization that enables the newer, category-centered experience necessarily involves an attenuation of sensory qualities and an emphasis on the formal properties that provide the common denominator for image consolidation. Fast's two modes of identity experience, the event-centered and the category-centered, thus entail qualitative differences in experience comparable to those that define the subjective and objective experiential modes of the present study. Fast further pointed out that category-centered identity experience does not supersede event-centered identity experience, but that the two modes may advance to equivalent levels:

> One is experience in the particular, the other experience of self in the context of the general. One is a sense of self as center of thought and will, the other of self subordinated to an objective system of categories. . . .

> One is likely to have ready access to emotion, intuition, and the evocation of particular events, the other to rational analysis. In one context, an experience may more readily be expressed by metaphor, poetry, or drama, in the other, by prose and the orderly presentation of argument (1984, p. 112).

Fast postulated a model for the emergence from narcissism that involves two qualitatively different modes of experience, in contrast to the Freudian model based on the criterion of internal versus external focus. Her chapter in identity can only provide a sketchy reformulation and it is necessarily incomplete. First, her approach follows Hartmann's (1958) lead in exploring development in the conflict-free sphere, thereby neglecting the roles of drive (libidinal and aggressive) and relational mode (attachment and opposition). One aspect was her omission of Kernberg's thesis that "good" and "bad" images initially consolidate separately. Secondly, her model fails to address the capacity to experience others not as objects, but as subjects like oneself, although she did address the related area of artistic expression. Fast thereby neglected to some extent the phenomenon of allocentric subjectivity, characterized in Buber's (1970) "I-Thou" relationship. Nevertheless, her model postulates a developmental relationship between narcissism and bimodal consciousness without equating subjectivity with narcissism, and it therefore contributes to a suitable framework for exploring self-themes in literature.

Selfhood and the Functional Hierarchy

In relating the self to the theoretical synthesis earlier in the chapter, the self functions as an organic whole within the creative mode, without rigid boundaries between even disparate facets of the personality. The self exhibits a permeable external boundary, allowing empathic experience with others without losing the sense of oneself as separate. In the adaptive mode, however, distinctions between psychic agencies of id, ego, and superego intensify under conditions of conflict. Furthermore, the self stands solitary, in bold relief from the surrounding world, which is perceived as indifferent to somewhat hostile. The defensive mode involves sharper internal and external boundaries, such that the self does not experience conflicting facets contiguously. The regressive phase involves a disintegration of boundaries and linkages between different aspects of the personality, such that it is questionable to speak of the self as a viable entity in this condition.

The preceding discussion addresses the various states of the self, ranging from integral to compartmentalized to fragmented to chaotic. It must also be recognized that individuals vary in their predominant states of selfhood. Some may be consistently integral, whereas others usually remain fragmented, while still others may show considerable variation in their states of self. Selves also demonstrate considerable variability in their integrity according to external circumstances--in particular, the available support from others or the different conflict and stresses impinging on them.

Such a dynamic view of selfhood is certainly more complicated than a static profile along a continuum, yet perhaps it provides a more realistic picture, as well as respecting the diversity and uniqueness of persons. The complexity is in large part a function of the paradox of change and constancy that pervades the notion of selfhood. As Holland noted:

> It is only because you can see me as a continuing "I" with a distinct personal style that you can understand a change in me as a change. Conversely, I can discover the sameness in what you do only by seeing what persists through change (1984, p. 2).

Dimensions of the Self

Despite the complex nature of the self, it remains possible, and perhaps necessary, to postulate dimensions of selfhood with which to organize the phenomena into a relatively coherent framework. The present study identifies five such facets for consideration: articulation, integration, continuity, vitality, and self-esteem. This outline shows general correspondence to Kohut and Wolf's (1978) criteria of coherence, vitality, and harmony, and to Stolorow and Lachmann's (1980) narcissistic functions of structural cohesion, temporal stability, and positive affective coloring. The current study also recognizes that the viability of the self is integrally related to its context, and it addresses two aspects of the self's relation to the world: dependence on others for external support and durability in the face of stress and conflict. Using this model, one can consider a person's selfhood as relatively viable or tenuous,

yet with variations across the five dimensions of selfhood and with strengths and weaknesses in particular relationships and conflicts.

Articulation refers to the degree of differentiation which a person exhibits. Like the study's comprehensive view of the self, articulation has two components, the person's ongoing subjective encounter with the world and the person's self-reflection. In the view of the self as agent, the concept denotes the degree of discrimination in perceiving and responding to features in one's world. From the standpoint of self as representation, articulation signifies the degree to which one is aware of one's own complexities and variations across different circumstances. Self-image thus varies from the global and diffuse to the differentiated and complex. Reflective articulation resembles insight, although this latter function also implies accuracy of perception.

Related to articulation is integration, the extent to which the self manages to integrate disparate and often contradictory experiences into stable perceptions of oneself, others, and one's projects. Successful integration leads to a more differentiated experience and a modulation of response, since particular experiences are embedded in a sound historical context and an organizing intentionality. In Women in Love Lawrence provided an example of a lack of integration, in which opposing feelings are maintained separately:

> Hermione lapsed into bitter reverie. "He is so uncertain, so unstable. . . . That which he affirms and loves one day--a little later he turns on it in a fury of destruction.

> He is never constant, always this awful, dreadful reaction. Always the quick change from good to bad, bad to good . . ." (p. 300).

This oscillation between love and hate without their comingling implies a compartmentalization of the self in which the good and bad feeling states are maintained in isolation from one another. This situation entails an instability in relationships and in one's experience of oneself.

Continuity, the sense of sameness of oneself which transcends one's various endeavors and interactions, is the manifestation of integration in one's sense of self and self-image. Kohut described it as "the sense of our being the same person throughout life--despite the changes in our body and mind, in our personality makeup, in the surroundings in which we live" (1977, p. 179). In Women in Love, D. H. Lawrence provided a dialogue which illustrates contrasting degrees of continuity with significant life changes. Ursula comments to her sister that "one wants a new space to be in, and one falls away from the old," while Gudrun counters, "But I think that a new world is a development from this world, . . ." (p. 449). On a more routine basis, continuity entails a flexibility in taking up and leaving off with various involvements without significant disruptions. Problems with continuity are indicated by a loss of self-awareness or subjective presence with such transitions, with an appearance of dissociation or disorientation (Bach, 1975).

Vitality denotes the degree of involvement one has in one's various activities and relationships. In the present study the concept

refers to the intensity, valence, and persistence of engagement. The continuum of intensity ranges from feelings of excitement, agitation, exhilaration, and rapture to experiences of boredom, lethargy, depression, and emptiness. The valence dimension of vitality distinguishes between the predominantly libidinal experiences of elation, enthusiasm, and enjoyment and the primarily aggressive and destructive feelings of rage, hate, and disgust. Vitality also involves persistence, the ability to maintain an ongoing commitment to one's projects and relationships. It should be noted that the present study does not associate integral selfhood with intensity, libidinal cathexis, or persistence. Extremes in these dimensions--excitement, mania, and obsessiveness--generally interfere with creativity and adaptation. Integration serves to modulate the intensity and quality of experience, while strengthening persistence.

Self-esteem is the manifestation of vitality in one's self-image, and it involves the corresponding dimensions of intensity, valence, and consistency. Self-regard may vary between extremes of strongly felt and hardly noticed, of highly libidinal and self-destructive, and of stable and highly variable. And as with vitality, self-integration is viewed as having a modulating influence on self-esteem.

The Self in the Interpersonal Context: Conflict and Support

The preceding dimensions of selfhood are not static qualities existing in isolation; rather, they vary with external conditions,

particularly the demands and stresses which elicit conflictual feelings and the current support received from others. Various events pose a disruptive influence on the self. Criticism, illness, loss of relationships, embarrassment, demotion, and arguments are all events which may disturb the vitality, continuity, stability, and esteem of the self. Even positive experiences such as praise, accomplishment, intimacy, and promotion may disrupt one or more of these dimensions of the self. In The Plumed Serpent, Lawrence addressed the vulnerability of selfhood to sensual pleasure through the dialogue of Ramon:

> "I am a man who has no belief in abnegation of the blood desires . . . . Except that now I know that is useless--not momentarily useless, but in the long run--my ravishing a woman with hot desire . . . . It is no good, and the very inside of me knows it is no good . . . . Our insides won't really have it any more. Yet it is hard to pull ourselves together" (pp. 299-300).

In this passage Lawrence suggested that self-integration is threatened by lust, which the present study relates to vitality, another basic dimension of selfhood.

Support from others is another external condition which exerts considerable influence on the various facets of selfhood. In The Rainbow, Lawrence commented on its impact on self-esteem in describing Ursula's response to Anton's admiration, "For the first time she was in love with a vision of herself: she saw as it were a fine little reflection of herself in his eyes" (p. 291). While others' support for sustaining one's self is a valid need for the cohesive

self as well as the fragmented one (Kohut, 1980), some selves are more acutely sensitive to its positive and negative aspects. In Sons and Lovers Lawrence illustrated such sensitivity in the young Paul Morel: "He was the sort of boy that becomes a clown and a lout as soon as he is not understood, or feels himself held cheap; and, again, is adorable at the first touch of warmth" (p. 88).

It seems obvious that the self-issues are more intensely felt when the other providing the support also evokes conflict threatening integral selfhood. It also appears reasonable that the more fragile self demands more dependable support from the other, its self-object. Indeed, throughout Women in Love Lawrence portrayed vivid illustrations of the coercive fragmented self and its impact on its self-objects. He had Hermione counsel Ursula that she must be "willing to suffer for him hourly, daily--if you are going to help him, if he is to keep true to anything at all--" (pp.300-301). In accordance with Kohut's theory, the posture demanded of the other may be of two types, either mirroring or idealized. The mirroring self-object is seen as approving and validating the tenuous grandiose self, thus providing the external support for its cohesiveness and vitality. This is a demanding function, often exasperating the self-object, as demonstrated by Ursula's complaint to Birkin, again from Women in Love:

> "Why must you force people to agree with you? Why can't you be single by yourself, as you are always saying? You try to bully Gerald - as you tried to bully Hermione. You must learn to be alone . . . . You do try to bully them to love you" (p. 372).

The other stance of the self-object is that of being idealized by the fragile or incomplete self, which thereby attains a vicarious sense of self through the identification. Lawrence depicted this in describing his character Ursula as "only too ready to knock her head on the ground before a man. But this was only when he was so certain of her man, that she could worship him as a woman worships her own infant, with a worship of perfect possession" (p. 200). In either function, that of the idealized, possessed object or that of the mirroring admirer, the self-object is providing external support to compensate for the internal deficiencies of the fragile self.

Deficits in these self functions leave the self vulnerable to fragmentation under stress, thus leading the fragile self to be highly dependent on others for the support which is lacking internally. This very dependence poses an additional threat to selfhood through the regressive pull for fusion, as illustrated by this quote from Women in Love:

> There was no I and you, there was only the third, unrealized wonder, the wonder of existing not as oneself, but in a consummation of my being and of her being in a new one, a new, paradisal unit regained from the duality. How can I say "I love you" when I have ceased to be, and you have ceased to be: we are both caught up and transcended into as new oneness where everything is silent, because there is nothing to answer, all is perfect and at one (pp. 378-379).

Lawrence later countered this romantic notion with a skeptical view when he had Gudrun proclaim that "to isolate oneself with one other

person, isn't to find a new world at all, but only to secure oneself in one's illusions" (p. 449). The fragile self thus is vulnerable to others, to who would preserve vitality at the cost of individuality, as well as to those who intimidate it. For this reason, it is difficult for the narcissistic person to acknowledge his or her dependence on them. Instead, the fragile self is likely to be controlling, exploitative, and manipulative toward its providers, or self-objects, as Kohut referred to them. The fragmented self, unable to integrate contrasting features of its self-objects, is further likely to view them in a polarized fashion, either idealized or devalued.

Summary

The study employs a conceptualization of the self involving two main features: first, a delineation of five dimensions of selfhood--articulation, integration, continuity, vitality, and self-esteem; the second, a contextual focus on the self, examining its dependency on self-objects and its durability in the face of conflict and stress. This formulation bears closer resemblance to Kohut's profile of the self than to Kernberg's, primarily because the former is more experiential and less theoretical, and thus better serves the purposes of this project. The study attempts to limit an a priori application of the metapsychological formulation of both Kernberg and Kohut in order to encourage a more open and flexible exploration of self-issues in Lawrence's fiction. The attention

to the creative and adaptive modes of functioning, through an integration of Winnicott's model of play and Freud's conflict theory, affords a framework for the approaches of both Kohut and Kernberg. The proposed model also allows consideration of the complementary contributions of objective and subjective experience to selfhood--the former fostering articulation and differentiation and the latter serving vitality and synthesis. And in fact, Bach has proposed that a central problem for narcissistic individuals is their inability to integrate objective and subjective realities, to negotiate the "interpenetration and mutual enrichment of inner life and reality" (1980, p. 173).

This study's approach contrasts significantly with the DSM-III diagnosis of Narcissistic Personality Disorder, which emphasizes the grandiose and exploitative elements of the character style (American Psychiatric Association, 1980). Kernberg (1975), in positing his structural model of the pathological fusion of ideal self, ideal object, and actual self images, adopts a similarly narrow view of narcissism as character style. This dissertation employs a broader view, similar to that of Kohut's (1971, 1977), which addresses the narcissistic concerns confronted by persons of various character styles, rather than restricting itself to the narcissistic character style as an attempted resolution of issues of selfhood. While the dissertation claims that D. H. Lawrence deals with issues of the self throughout his writings, it does not assign an a priori diagnostic label or a developmental level to him. This approach

is in recognition of the fact that persons at varying levels of development may experience and express narcissistic concerns. It is comparable to Meissner's view of the paranoid spectrum, in which he asserted:

> not only that paranoid conditions can range over a wide spectrum of intensities, but also that the mechanisms and functions that characterize paranoid conditions are also identifiable in other relatively common, less pathological, and even normal aspect of human adaptation" (1978, p. 96).

The study's consideration of creative as well as adaptive and defensive modes of functioning further mitigates against the complaint that a psychoanalytic approach inherently pathologizes its subject. Thus, the dissertation approaches D. H. Lawrence with only rather limited assumptions about his character style and developmental level. Rather, a profile of Lawrence's narcissistic concerns and their resolution is developed out of his fictional writings, with the support of his discursive essays and biographical information. The study thus takes its place among other perspectives of literary criticism, which have their own a priori criteria for literary effectiveness. This is equally true regardless of whether these criteria are provided by the author himself, psychoanalytic theory,a traditional approach to literary criticism, or the critic's own personal frame of reference. Rather than attempting to eliminate the implicit assumptions of any particular orientation, the present study tries to remain open to the theoretical issues regarding the self. The study thereby undertakes a dialectic both between

literature and psychology and between the conflict and growth models of psychological development. Thus, Lawrence's literary works may enhance our conceptual understanding of narcissism, while theory may elucidate Lawrence's self-issues.

The illustration of this psychodynamic conception of the self with excerpts from Lawrence's literary works demonstrates the basic compatibility of the two approaches. It helps to bring the theory to life, as well as showing D. H. Lawrence's concern with and sensitivity to issues of selfhood. The study's view of cohesive selfhood appears practically identical with his ideal of selfhood, expressed by Birkin in Women in Love as a:

> paradisal entry into pure, single being, the individual soul taking precedence over love and desire for union, stronger than any pangs of emotion, a lovely state of free proud singleness, which accepted the obligation of the permanent connection with others, and with the other, submits to the yoke and leash of love, but never forfeits its own proud individual singleness, even while it loves and yields (p. 258).

The similarities between the psychodynamic formulations of literary creativity and self-issues and Lawrence's own symbolic and conceptual treatment of these subjects offer a common ground for mutual exploration. The study does not rely upon Lawrence's own conceptualization of these topics, consistent with his advice to trust the tale rather than the teller. Rather, the study compares the two systems, one conceptual and the other literary, in order to afford some benefit from the cross-fertilization of their dissimilarities. An independently-derived theory can be helpful

in illuminating some blind spots of an author, while a literary corpus may suggest areas not adequately conceptualized by theory. Together, artistic and scientific approaches work to provide a fuller, in-depth understanding of self-issues.

CHAPTER V

THE METHODOLOGY

The previous chapter has outlined the theoretical approach of the study, thereby addressing the issue of application of psychoanalytic theory to literature, an area outside its original domain. Still to answer is the complaint against the prevalent laxness in the actual practice of psychological literary criticism. This legitimate issue can only be addressed through a rigorous methodology embodying the theoretical considerations previously noted. Such an approach is needed to make full use of the complexity and variety of Lawrence's fiction as it relates to self-issues and to guard against personal biases which can distort literary investigations. For this purpose, the present study employs a method for psycho literary criticism which has been adapted from a six-step procedure for thematizing phenomenological interviews, followed by members of Howard Pollio's Phenomenological Psychology Research Group at the University of Tennessee (Jones, 1984; Myers, 1985). The usual procedure involves a series of thematic reductions of significant statements from each of the interviews. Recurrent themes are noted and arranged in a conceptual hierarchy describing the experience being investigated. The present study follows the general format of this procedure, yet with significant modifications. The methodological accommodations are in part determined by the different types of data: focused individual interviews with several subjects

versus several literary works by the same author. Yet the methodological differences are also a function of differing orientations. The phenomenological approach attempts to avoid theoretical preconceptions both in the conduct of the interview and in the interpretative process. Pollio and his associates attempt a predominantly descriptive approach, without the guidance of theoretical formulations to prejudice the interpretations. The present study, by contrast, adopts a hermeneutic orientation, which assumes an inextricable relationship between theory, method, and observation. It affirms the role of theory in elucidating and organizing patterns of behavior and experience not readily apparent in routine observation. This orientation attempts to utilize the scholarly heritage that is available and relevant, yet without being bound to the unconditional acceptance of its tenets. The emphasis is not on suspending theoretical preconceptions, but on specifying them so that they may be questioned in regard to their interpretive function.

While the current methodology evolved out of a dialogue with the phenomenological approach of Pollio and his associates, it must stand on its own. The study involves a mutual exploration of literature and psychological theory, with both being subject to question. This approach is consistent with the study's recurrent theme: that the interaction of subjective and objective experience is an important element of empathic understanding of the other, whether that other be person or text. This correspondence between theory, method, and

observation is a hallmark of the hermeneutic approach, and the following methodology should reflect both the theoretical issues previously addressed and the themes of integral selfhood that follow. The method involves the following seven phases, which are adopted to insure that the findings provide a representative depiction of D. H. Lawrence's handling of self-issues in his literary works:

1. examining the literary works
2. finding recurrent patterns and themes
3. reviewing the literary sources
4. examining the works for shifts and progressions in themes
5. organizing patterns and themes into a meaningful whole
6. examining the literary D. H. Lawrence in light of self psychology
7. examining self psychology in light of Lawrence's literary themes.

These seven procedures are generally sequential, as is logically apparent from their description. The study does not rigidly adhere to this sequence, however, as such a constraint interferes with the full use of the writer's subjective understanding. For example, the basic themes suggested by the data during the initial examination phase are noted for later consideration in the fifth phase. The interplay of the various phases occurs naturally in the idiographic method, an essentially organic process, and the study takes advantage of this feature.

Examining the Literary Works

A general and exhaustive survey of Lawrence's works, without focus or guidelines, would be a truly impossible task, as Leavis (1976) noted. Four different factors are considered to restrict the task to manageable limits: (a) a selection of works to be investigated; (b) the level of analysis; (c) the facets of the story to be addressed; and (d) the focus on self-issues.

The examination of literary works encompasses Lawrence's major novels and short stories, as well as drawing on his minor and short novels. Of particular importance are his novels, as their complexity allows for a more extensive development of self-issues, with a differentiated interplay of the various facets which affect selfhood. Lawrence's short stories, though necessarily lacking in such elaboration, offer vivid and succinct profiles, often focusing more directly on problems of the self. The greater depth, complexity, and continuity of the novels make them the obvious primary sources. The study undertakes formal analysis of the following Lawrence novels: The White Peacock, Sons and Lovers, The Rainbow, Women in Love, Aaron's Rod, The Plumed Serpent, and Lady Chatterley's Lover. The study similarly analyzes Lawrence's short stories, collected in the three volumes of The Complete Short Stories. The study also reviews others of Lawrence's novels and novellas for narcissistic issues, though without the formal procedures undertaken for Lawrence's major novels and short stories. This represents a comprehensive exploration, one consistent with Gedo's assertion: "It is the totality of the

artist's productions that can be correlated most legitimately and meaningfully with his personality" (1983, p. 3).

A further consideration is the level of analysis for the survey. At one extreme is the possibility of examining each work as a whole. This approach would lend itself to a diffuse and overly general interpretation of Lawrence's novels, some of which approach 500 pages in length. At the other extreme is an analysis of small, discrete segments, such as paragraphs, or even sentences. Such an approach, however, would undermine one of the central advantages of the idiographic method--that of preserving the complexity and organization of the subject matter. The dissertation therefore takes an intermediate position in adopting the chapter or the short story as the basic unit of investigation. The initial thinking was that each of these units would comprise a basic, fairly discrete episode--that is, a sequence involving an introduction of an issue or problem, a development of its conflicting perspectives, and a resolution of the major theme. This approach proved rather naive, since a fictional work involves a complex interplay of recurrent themes that defies any simple, straightforward explication. This appears particularly valid for novels, in which the continuity and sustained momentum hinge on a certain incompleteness within the various episodes. The interweaving of multiple themes provides further cohesion to the novel. This condition therefore requires a degree of tolerance for ambiguity in examining the basic units of study. The study further involves an additional level of analysis for the novels,

one involving the integration of thematic developments in the sequential chapters.

The next major concern of this phase involves the facets of the episodes to be addressed in the analysis. The primary focuses for the episode summaries are the plot, the characterizations, and the relationships between characters. The plot is seen as encompassing the dynamic interaction through which the episode's theme develops. This typically is enacted through the ongoing and changing relationships between the main characters. The characters represent an embodiment of the themes concretely within the human condition. Other facets of the episode are noteworthy as well, depending on the particular episode. Lawrence often enriches his themes through symbolic representation. The setting, often vividly depicted, frequently offers a symbolic projection of the intrapsychic landscape, thereby facilitating communication of the author's subjective experience through perceptual imagery rather than in simply conceptual terms. Lawrence also engages in didactic and abstract lectures at times, which suggest detachment from personal experience, unless otherwise balanced through plot, characterization, or symbolic imagery. Sometimes these qualities are those of the story's narrative, while at other times they are attributed to particular characters. These considerations suggest the perspectives with which Lawrence empathizes or identifies himself, and which viewpoints are alien to him. Thus, Lawrence's writing style serves as a significant focus in his handling of themes within episodes.

This outline of guidelines for summarizing the episodes is not intended to be restrictive, as other facets of the stories are noted as they emerge. Nor do all of the summaries extensively cover all of the bases (i.e., plot, characterization, relationships between characters, symbolism, and style): coverage depends on which elements are figural in a particular episode. The breadth of literary sources and the later procedure of validating recurrent themes back with the original literary works insures comprehensive coverage.

The examination of Lawrence's literary works is restrictive in that it focuses on issues of selfhood expressed in his writings, subjecting it to the complaint of being one-sided and reductionistic. This criticism would be quite justified if the story were purported as the definitive statement on D. H. Lawrence. Yet, such is not the case; rather, it proposes an illumination of one of Lawrence's most prominent themes, that of selfhood. The dissertation addresses facets of the personality and interpersonal relationships as they relate to the whole personality, since the self is seen both as consisting of various, often contradictory components, and as defined in relationships with others. Yet the task of integrating the perspective of this study with other legitimate viewpoints, such as classical psychoanalytic, religious, or philosophical, is left to the interested reader.

The dissertation's approach to self-issues recognizes the bipolar nature of the self--as subject and object, as agent and representation. It uses the twofold definition of the self developed earier in the

study: first, the dimensions of articulation, integration, continuity, vitality, and self-esteem; and second, the interpersonal context of self-issues, both for support of the self and as sources of conflict threatening the self. The correspondence on this view of selfhood to Kohut's theory and Lawrence's literary works, illustrated in the previous section defining narcissism, establishes a common ground for the study, rather than imposing any undue restrictions upon the scope of the investigation. It would be impossible to eliminate the influence of a theoretical background in examining the writings, and the readings may well suggest facets of various psychological theories. Such observations are noted at this phase and set aside for later consideration. The interpretation is delayed in order to prevent premature closure on Lawrence's works, which would interfere with finding alternative meanings.

Finding Recurrent Patterns and Themes

After several summaries of episodes in Lawrence's writings, recurrent patterns of self-issues become apparent in the plots, characters, relationships, and symbolization. The second phase of data analysis consists of grouping similar themes across the various episodes. This process entails a shift in focus, with Lawrence becoming figural as the source of the themes and patterns which recur throughout his works. The hunches that issues attributed to the main characters are actually Lawrence's own, receive confirmation as the patterns become regularly established across characters and

literary works. This realization is a natural outgrowth of the extensive analysis of Lawrence's works, and as such, the task of finding recurrent patterns overlaps with the survey task, particularly with increased familiarity with the stories.

With the discovery of recurrent themes across different works, a general structure of self-issues becomes apparent, though at this stage it is fragmented and incomplete. The themes found in various stories lose their firm anchoring in the specific characters, plots, and settings. We recognize them as coming from Lawrence, rather than from any particular character in one of his works. Yet D. H. Lawrence remains the author in the background, and does not serve for us as the direct, concrete embodiment of the issues in the same way as his characters do. To remedy this, it is important to develop the personal context from which Lawrence's writings emerge. The basic references for this endeavor are Harry T. Moore's The Priest of Love (1974) and Edward Nehls' D. H. Lawrence: A Composite Biography (1957-1959). The purpose of this biographical review is not to explain away the findings as simply a result of a troubled life or to shift the focus to Lawrence's personal life. Rather, an appreciation of Lawrence's background provides a unifying reference point for examining the continuity and progression of his literary works, which span two decades. The purpose is not that of many psychohistories, which analyze literature to infer psychopathology in the author's personal life. The focus remains on the creative resolutions in the literary works, which may or may not be reflected

in the existing accounts of Lawrence's personal life.

This perspective is involved in a major controversy in literary criticism: whether to focus on the work or the artist. Esman (1982), in affirming that the author's presence for the reader basically signifies a break in the reader-text relationship, advocated a focus on the text. Yet Bonime and Eckardt (1977) opposed such a practice inasmuch as it involves analyzing literary characters as if they were actual persons. Cooper (1982) and Holland (1982), in proposing psychoanalytic literary criticism's function in relating an author's works to his life, have espoused an exploration of the author's biography. The present study adopts a position nearer the latter. A work, however much it stands on its own and immerses the reader, remains a product of its author. In order to understand it as an expression of the human condition, it is important to acknowledge the author who grapples with life's dilemmas through writing. Coen (1982) noted the shift in literary criticism toward focusing on the processes of writing and reading (which implicitly include the writer and the reader), yet he lamented the relative lack of a cohesive psychoanalytic approach to these processes.

Such a perspective on literature suggests a certain relativity to a given work, diminishing its status as "truth." This perhaps is as it should be. In considering drama, Koestler (1964) pointed out the double awareness of the sophisticated audiences, which "are conscious and critical of the actor's performance, but are nevertheless caught by the illusion to the extent of producing the physical

symptoms of intense emotion" (1964, p. 343). Comparable reading would involve both a subjective immersion in the text and an objective realization of it as an author's work.

A related issue concerns whether to focus on the author implied by the text or to consider the biographical background of the person writing. The position that favors protecting the purity of the implied author from the taint of personal circumstance seems to assume that the author writing is distinct from the person during the rest of his or her life. Such a position is antithetical to the present study, which views illusion as an arena in which to play out personal conflicts without suffering the immediate consequences. The creative mode is therefore seen as related to the other functional levels that comprise the self--a perspective that resembles Lawrence's metaphorical representation for the different-but-related states of the self through the allotropic states of matter. This proposition of the continuity of the self recommends a "fleshing out" of the implied author with an appreciation of the biographical background. Such an approach encourages a more subjective experience of the author and counters the distantiation involved in the search for themes and patterns across different works.

Reviewing the Literary Sources

A review of the particular works of fiction within the overall context of Lawrence's life and work grants one a deeper understanding of the themes noted earlier in the study. This phase of the study

therefore involves a subjective immersion in Lawrence's works, one of the principal tools of the idiographic method. In his comparison of such experiences to the empathy essential to depth psychology, Wolf (1980) advocated its use to achieve an emotionally meaningful understanding of the subject, rather than an objective analysis of it. He warned that psychoanalytic interpretations of historical data, though intellectually satisfying, protect against intense or painful involvement with the subject. The study takes exception to his advice to shun theory, though; on the contrary, it considers the dialogue between subjective experience and objective reflection essential to articulating the former while vitalizing the latter.

One's subjective experience of literature can facilitate a rich empathic understanding of the author, yet it may also produce a quite distorted perception. It therefore is not enough to clarify one's theoretical perspective, as was done in the previous section on the proposed psychoanalytic view of creativity and selfhood. It is equally essential to address the role of one's personal feelings in such a subjective undertaking as this. Scholars such as Beisel (1978), Edel (1981), and Wolf (1980) have emphasized the importance of a disciplined subjectivity for a true and deep understanding of the subject. Biases and superficial understanding may result from various gaps between the author and the critic--historical, cultural, social, and psychological. These various factors are addressed through the critic's use of his familiarity with Lawrence's personal context.

Yet with the focus on the issue of narcissism, the most important factor to reckon with is the psychological one. This is dealt with

through an application of a psychoanalytic understanding of counter-transference phenomena to the experience of reading fiction. While authors lack direct feedback from their readers, they still engage with their implied future audiences. These events correspond to the transference phenomena in which patients project their internally determined perceptions onto the ambiguous figure of the therapist. Coen wrote:

> Certain wishes, such as for narcissistic affirmation, alleviation of guilts and fears, for immortality, and for protection against loneliness and depression, are universal and certainly may influence (consciously and unconsciously) every author's dialectic with his audience (1982, p. 11).

It is reasonable to assume that the narcissistic concerns expressed in literature have a strong impact on their readers, critics and lay persons alike, comparable to the intense pull which narcissistic patients exert on their therapists. Just as Lawrence worked on self-issues through his writings, so have his critics, though one step removed. The risk of idealization or devaluation of his productions appears high, and thus requires critics to monitor themselves to bring their own personal prejudices of Lawrence to light. Especially with self-issues, there is a high potential for the illusion of complete understanding--a mirroring of one's own experiences in the image of the author which blinds the critic to real differences and a real appreciation of the author in his or her own right. Similarly, the critic faces the risk of devaluing the author for firmly held convictions that conflict with those of

the critic. And indeed, Lawrence has had a profound influence on his audience, evoking effuse praise or vehement condemnation from even the most restrained and intellectual of critics.

In addition to providing a greater opportunity for the subjective understanding of Lawrence's works, the review of the literary sources also allows for objective reflection, both of the works themselves and of the reader's response to them. It is this phase which guards against the potential abuses of subjectivity previously noted. The study therefore undertakes a more objective review of Lawrence's works to determine whether the recurrent patterns and themes derived in the second phase accurately reflect the self-issues implicit in the works. This check involves repeated comparisons among the literary works, the outlines and summaries from the first phase, and the recurrent themes from the second phase. Its function is to ascertain whether the various composite themes may be overemphasized or understated, to correct the biases or distortions of the initial survey and organization, and thus to make the findings more representative of the literary works. It involves examining the degree of variation within the different themes, with negative instances noted as well as commonalities. This step thus leads to a greater articulation and refinement of the themes. The checking back phase also includes noting passages that vividly illustrate the various themes and that can thus evocatively demonstrate the study's theses.

The reflective appraisal also requires an awareness of one's own feelings aroused by the works. Just as therapists must determine

which are realistic to the relationship and which are a function of their own idiosyncratic view, so too must psychologically-oriented literary critics face the task of sorting out their reactions to the author. Coen wrote:

> We certainly know from the consulting room how often our own driven needs, wishes, defenses, and transference and countertransference distortions disturb our work. Reading may offer us a little more protection in that we are not directly confronted with the needs of another living human being. But, on the other hand, alone with the text, we are freer to abandon controls, to immerse ourselves in fantasies and longings, less restrained by the pressures of reality and our task of helping a patient understand himself (1982, p. 10).

The fact that Lawrence is dead and no longer available to personally confirm or deny the interpretations compels the critics to take special care to monitor their own feelings. The study therefore involves the investigator's regular monitoring of his own personal responses to Lawrence's writings, particularly in this third phase, but also throughout the study. This approach aims toward reducing the distortions from personal, idiosyncratic reactions to the works, as well as lending greater depth and appreciation to the meanings and interpretations of them.

Examining the Works for Shifts and Progressions in Themes

The fourth phase of the study involves examining Lawrence's works for shifts and progressions in themes of selfhood, both within each of his major novels and between his works across time. This step runs largely concurrently with the previous phase of checking

back with literary sources, as the episodes are now sufficiently familiar to reveal consistent patterns and variations of themes. This phase is consistent with Holland's recommendation of "using the kind of theme and variations analysis literary and music critics use" (1982, p. 30). He further advocated such an approach to explore the continuity and change which characterize identity (Holland, 1984, p. 2).

The present study considers whether the sequential episodes of a novel develop a larger pattern with regard to self-issues. It further examines whether such shifts represent progress or deterioration with regard to self-issues, as defined earlier in the dissertation. Developments in the different chapters are noted as to whether and how they are related to shifts in the various dimensions of the self.

The study also compares and contrasts Lawrence's works to discover shifts in themes of selfhood across time by examining whether themes in his later works differ substantially from those of earlier ones. It explores variations in the conflict's structure, development, and resolution, and it compares the plot's resolutions to the narrator's moral, consistent with Lawrence's distinction between the teller and the tale. The study considers whether some themes decrease in frequency and intensity or disappear altogether. Earlier resolutions in self-issues may be implied in later works, such that those facets of the self are no longer problematic. It is also feasible that earlier resolutions create new conflicts and concerns,

or at least allow further self-issues to develop. The study also explores the newer themes to determine to what extent they represent an outgrowth of previously worked-through issues, or how they may reflect developments in Lawrence's personal life. Several real-life factors have implications for Lawrence's narcissistic issues--the poverty and public suspicion during the war years, the critical, hostile, or indifferent literary reviews, the censorship and suppression of his work, and his progressively failing health. As in the analysis of the individual novels, the study assesses whether the shifts in themes represent strengthened or weakened positions with regard to dimensions of selfhood (i.e., continuity, integration, stability, self-esteem, vitality, vulnerability to stress, and dependency on relationships).

Organizing Patterns and Themes into a Meaningful Whole

The fifth phase of the study involves the integration of the various themes and patterns into a comprehensive, meaningful whole. While integrating themes present themselves throughout the course of study, the active work of organizing themes into a larger whole begins during the third phase. Validating the recurrent themes against the primary sources lends the themes greater articulation, which in turn facilitates the formation of subordinate and superordinate groupings of themes. In addition to this hierarchical organization within thematic areas, the study seeks out relationships between different classes of themes. It further attempts to relate

self-issues to other facets of experience, such as personal relationships and subjective versus objective experience. This process aims toward a comprehensive structure of self-issues derived from Lawrence's creative expression.

An important facet of this organizational phase of the study is the elimination of incidental themes and patterns which cannot be adequately integrated into the comprehensive organization of the study. This does not mean, however, the deletion of evidence which qualifies the interpretations; rather, the criterion is on whether the contribution of the particular theme outweighs any distraction it presents to the overall clarity and organization. This remains largely a judgment call, as critics differ on this point. In challenging Holland's search for the "single, central explanatory principle" in a work, Coen argued "that critics need to resist the psychological pressure toward simplication and closure, that literature is ambiguous and complex" (1982, pp. 7-8). Nevertheless, the critic's task is to illuminate some aspects of the author's resolution of the paradox or conflict. The critic is under no obligation to replicate the author's ambiguity or complexity within the criticism. Rather, the critic provides an objective appraisal of the author's subjective expression. With multiple objective perspectives available, the criticism best serves its function, not by being the definitive study, but by establishing a clear, coherent approach that facilitates integrations with other criticism, as well as with the literary work itself.

The organization of the self-issues would accomplish little other than a detached, analytic perspective without illustration through evocative imagery. While Lawrence's personal life provides the stream of continuity from which to examine the progression of self-issues in his works, it is his literature which provides the rich imagery that brings the abstract conceptualizations to life. A second facet of this organizational phase, therefore, involves selecting the specific examples from Lawrence's works which best substantiate or embody the derived organization of self-issues. These examples include plot, setting, and characterization summaries, as well as direct passages from his works. Several criteria are important to consider: vitality, clarity, conciseness, familiarity, and continuity. The selections which evoke vital experience are preferable to those which only convey an abstract understanding of the phenomena (unless, of course, the point is that Lawrence is himself detached or alienated in a particular area). Passages which provide the clearest and most concise illustration of a theme are similarly to be valued. Lawrence's more familiar works also offer the advantage of the greater possibility of the reader's own direct experience with the data source. Continuity is another important consideration: selected illustrations from a few works better facilitate a comprehensive, integrated understanding of Lawrence's self-issues than passages from a larger number of his works. These various criteria are at times at odds with one another, thus requiring a trade-off of advantages. The criterion of selection is to provide

the most comprehensive, coherent, and enriching profile of Lawrence's self-themes.

Examining the Literary D. H. Lawrence in Light of Self Psychology

The investigation of D. H. Lawrence's writings up to this point has involved an explicit influence of self psychology, although a rather limited one on two counts. First, it has remained basically descriptive and experiential, without involving elaborate metapsychological theory or inferences of underlying conflict, structure, or dynamics. Second, it has involved a definition of self-issues which is highly consistent with Lawrence's own writings, as demonstrated in the section defining narcissistic issues. So far, the study has guarded against the restrictive effect of prematurely introducing a full-blown theory into the analysis. Such a move would have imposed a predetermined structure on Lawrence's writings, in contrast to the study's goal of allowing a structure to emerge, albeit within a few fundamental guidelines to define the perspective.

The sixth phase of the study opens the self-themes found in D. H. Lawrence's writings to the full view of the modern psychoanalytic perspective. This is provided predominantly by the theories of Heinz Kohut and Otto Kernberg, the two major proponents of modern psychoanalytic positions on narcissism. While other theoretical positions are applied as they are relevant, Kohut and Kernberg represent the two major poles of modern psychoanalytic

thinking on self-issues. This procedure is expected to offer alternative explanations of Lawrence's themes of selfhood. It may open up new possibilities not seen by Lawrence himself. Perhaps what Lawrence viewed as inevitable facts of life do not appear so determined, once illuminated by theories which have seen major breakthroughs in the treatment of narcissism. Such an approach threatens to expose a relativity of Lawrence's perspective--indeed, this is the case any time multiple perspectives are assumed. If it be any consolation to literary purists who view this as a form of psychological reduction of literature, the analyst's knife cuts both ways: the seventh phase of study risks revealing limitations in the modern psychoanalytic theory of the self.

Examining Self Psychology in Light of Lawrence's Literary Themes

The seventh and last phase of the study uses the thematic organization of selfhood derived from Lawrence's writings to examine the psychoanalytic perspectives on narcissism. Indeed, the study has already implemented a substantial reformulation of divergent strains of psychoanalytic theory in order to adapt its method to the literary exploration of selfhood. While literature lies outside the narrow functional domain of psychoanalytic practice, the theory does postulate self-structures which imply patterns of experience and behavior in areas of living outside of psychotherapy. In this sense, psychoanalytic theories of narcissism are relevant to

literature, in as much as the latter is a highly articulated and evocative reflection of the personality attempting to work out issues of selfhood. And as shown in the review of literary criticism on Lawrence and in the study's definition of self-issues, Lawrence addresses themes of selfhood throughout his works.

This phase of the study evaluates the applicability of the psychoanalytic theories of the self to Lawrence's literary works on several criteria. The study considers to what degree the theories encompass the findings of the first five phases of this study, cumulating in the thematic organization of self-issues in Lawrence's works. This involves examining whether Lawrence has dealt with aspects of selfhood not adequately addressed by psychoanalytic theories. A second measure of the theories on narcissism is whether they predict events contrary to the findings of the study. Lawrence's writings and the derived thematic structure are examined to determine whether they present patterns inconsistent with the theory, and thus serve as evidence against it. The third criterion is the heuristic value of theory--that is, the degree to which the psychoanalytic theories of narcissism enlighten us about self-issues in Lawrence's works. Thus, the seventh phase of the study involves an evaluation of the essential task of the preceding phase. In addition, the findings of the sixth phase are compared to conclusions of previous psychological investigations of Lawrence's works, predicated on other psychological systems. These earlier works often involve Freudian, Jungian, or early ego psychological perspectives for their

interpretive work. Also relevant are Lawrence's two psychological treatises, Psychoanalysis and the Unconscious (1921) and Fantasia of the Unconscious (1922), which include his own conceptualization of the self-issues depicted in his fiction. The present study considers to what extent modern psychoanalytic theory offers a new outlook on the self, particularly as expressed in literature, as well as assessing areas of neglect addressed by other approaches.

The focal issue of this phase of the study, however, is the current theoretical controversy involving conflict and growth models of developing selfhood. The theories of Kohut and Kernberg on narcissism represent the two contrasting poles of this controversy, and therefore serve as convenient focal points of investigation. Lawrence's fiction, in so far as it reflects his issues of selfhood, provides a rich field of data with which to assess the degree of fit of the metapsychological concepts of both Kohut and Kernberg--a crucial test of a theory's value (Kuhn, 1971). While the dissension makes the application of psychoanalytic theory more cumbersome, it also facilitates the examination of self-issues by highlighting areas of unresolved differences. This study is not attempting to discover which approach is the valid one. Indeed, two significant factors mitigate against such a direct comparison: first, each attempts to develop its own self-contained system; and second, they involve different levels of abstraction, with Kohut's the more experiential and Kernberg's the more theoretical approach. Thus, Kohut's system appears more readily applicable to the literary works, while Kernberg's

requires a higher level of inference. In considering the ongoing controversy, this study adopts a position similar to Freyberg's (1984) which recognizes that the polarized and entrenched positions of the two camps removes the focus from direct clinical experience. The emphasis of this phase of the present study is therefore on the degree to which aspects of either approach help to organize and clarify the rich experience relevant to self-themes in Lawrence's works. Only then can the issue of the most suitable comprehensive system be addressed.

The main body of the study further serves as a proving ground to test the efficacy of the study's own theoretical formulation, one that attempts a reconciliation between the two contrasting views of self-development. This evaluative phase assesses the extent to which the proposed formulation handles the apparent differences between the two approaches as applied to Lawrence's fiction. The heuristic value of such an integration is further assessed according to the degree to which its application provides further insight into the interaction of the subjective and objective realms in promoting cohesive selfhood. The proposed formulation has attempted only a sketchy rendition of their relative contributions, and the applications of the model can lend greater articulation to their contrasting and perhaps complementary roles.

Summary

The methodology has thus explicitly addressed the prevailing complaints against the idiographic method and against psychoanalytic

literary criticism in particular. It has incorporated the particular theoretical adaptations to accommodate the psychoanalytic model to the study of self-issues in literature. The study has outlined a rigorous method to circumvent temptations toward laxness in the actual application of the study's perspective to Lawrence's writings. This has included measures to monitor and evaluate personal biases. Nevertheless, by virtue of its idiographic method, the study lacks the formal, objective procedures for validation. The public nature of the data, however, obviates this requirement. The interested reader can gain ready access to all the research sources, and can thus confirm or refute the conclusions. Indeed, the field of literary criticism provides its own validity checks in the ongoing reexamination of literary works and their critical reviews. The current study's summary of psychological criticism on Lawrence provides cursory examples of reviews of criticism. The ultimate validity criterion of literary criticism is its persuasiveness, which is supported by the cohesion and clarity of its presentation.

CHAPTER VI

NARCISSISM IN WOMEN IN LOVE: A MATTER OF PERSPECTIVE

In Chapter II, the study reviewed the psychoanalytic literary criticism of Lawrence's fiction as it pertained to issues of the self. The survey encountered a variety of critical approaches, ranging from psychological analysis of the characters and plot as if they were real persons and events, to psychobiography of the real-life Lawrence behind the fiction. The former approach fails to consider the illusory quality of literature, a frequent fault of psychoanalytic criticism (Bonime & Eckardt, 1977). The latter perspective diminishes literature by reducing it to the function of evidence for hypotheses about the author's private life. Neither method of interpretation does justice to the literary endeavor. The present study attempts an intermediate approach, one that maintains the focus on the literary works and explores them as Lawrence's efforts to address his own issues of selfhood and relatedness through fantasy.

An Irony of Lawrence's Fiction

An exploration of Lawrence's fiction from the perspective of the self-issues outlined in Chapter IV reveals a striking irony: Lawrence the narrator shows a remarkable ability to depict the inner experience of various characters, yet these characters typically lack any sustained capacity for a similar understanding of each

other. Throughout the various novels and short stories the main characters maintain essentially egocentric orientations. Transient experiences of intimacy are usually based on presumed sameness or exact complementarity of needs, such that the emergence of differences typically dispels the harmony. Demonstration of compassion and support is often fleeting and conflictual, and admiration is often conditional, based on the other's fulfillment of one's own ideals. In contrast to the restricted perspectives of his characters, Lawrence provides a narrative overview that transcends any one perspective. Of his novels only The White Peacock employs the first person narrative, and several critics have noted Lawrence's failure to keep the narration within the experiential bounds of the narrator Cyril. Far from exhibiting a single perspective, Lawrence's dramatic action and dialogue often center around the conflicting self-centered worlds of the principal characters.

How does a critic reconcile the incongruity between the narration's insight into various personal perspectives and the characters' egocentric shortsightedness? Many critics have not addressed this question. This issue, though, carries an important implication: the self-issues of particular characters should not be directly transposed to Lawrence's own life, as many Laurentian critics have done. Other critics have recognized the difference between narrator and character. Ben-Ephraim (1981), who utilized the distinction of teller and tale in his analysis of Lawrence's

early novels, made a point of excluding the author himself from his central thesis: that the male characters exhibit inherently fragile selfhood, particularly in relation to their female counterparts. Hills's analysis of Lawrence's fiction implicitly noted the contrast between the highly articulated characterization and the psychological limitations of the characters themselves: "It is those frightened of psychological birth, those who resort to endless defenses against the terrors of aloneness and relationship, who are his most haunting and finely drawn characters" (1978/1978, p. 2). Both of these studies assumed a basic emotional distance between Lawrence and the characters he depicted, a distance incongruent with Lawrence's proclamation of "art for my sake" (Lawrence, 1912/1932, p. 88).

In Women in Love, Lawrence embodied his attitude toward art through his satire on the isolation of art from real life. During the sisters' vacation to the Alps with their lovers, Ursula interprets the German artist's sculpture in terms of his personal feelings, only to be answered with vigorous denials from both the artist himself and her sister Gudrun.

> Loerke snorted with rage.
> "A picture of myself! . . . . It is a work of art, it is a picture of nothing, of absolutely nothing. It has nothing to do with anything but itself, it has no relation with the everyday world of this and other, there is no connection between them, absolutely none . . ." (p. 42).

Gudrun concurred, "I and my art, they have nothing to do with each other. My art stands in another world, I am in this world"

(p. 442). Only after these exaggerated protests does Loerke reveal the real-life events which vividly substantiate Ursula's intuition. Lawrence has thus posed a bold challenge to critics to confront artistic works directly, neither sparing the artist's personal feelings nor allowing the critic's aesthetic detachment.

It is Lawrence's own attitude toward art which establishes the irony in the relation between the narrator's multiple perspectives and the characters' egocentric viewpoints: without the expectation of congruence between art and real life, as expressed by Lawrence, there would be little reason to presume comparable ranges in perspective for the story's implied narrator and the characters themselves. The noted irony raises an important question: if Lawrence could assume the differing perspectives of his various characters, why did he not endow his characters with a similar capacity? Characters with this advantage would apparently serve as better vehicles for reconciling the paradox of selfhood and relatedness.

Before further consideration of this question, it is first important to substantiate the proposition of incongruity between the narration's multiple perspectives and the characters' egocentric orientations. Women in Love serves as the optimal subject for this examination, since Lawrence undertook in this novel his most explicit and thorough exploration of the paradox of individuality and relationship. Mollinger asserted, "Only, in fact, in Women in Love does Lawrence succeed in believing in 'star equilibrium'" (1978,

p. 31), referring to the author's ideal of "a conjunction with the other--for ever. But it is not selfless--it is a maintaining of the self in mystic balance and integrity--like a star balanced with another star" (WL, p. 149). Furthermore, several critics have argued that in the novel Birkin and Ursula achieve substantial success toward realizing this ideal, in contrast to the destructive relationship of Gerald and Gudrun (Blanchard, 1982; Hills, 1978/1979; Jacobson, 1973; Schneider, 1984). The present study, however, reaches a different conclusion: even Birkin and Ursula basically maintain their egocentric orientations throughout the novel.

Variations on the Theme of Narcissism

The present study basically concurs with Blanchard's (1982) assessment that the principal characters of Women in Love initially lack vital connection with others. The novel begins with Gudrun and Ursula Brangwen stuck at a crossroads: they feel nullified at their parents' home, yet fear moving out into the larger world. Gudrun has recently returned home for a strategic retreat from the unspecified stresses of cosmopolitan life. The sisters consider marriage as a solution to their mutual dilemma, yet its abstract appeal turns to revulsion as it acquires concrete images. The sisters seek temporary relief from their despondent discussion by attending a local wedding, only to find the outer world hostile and barren, inhabited by "ugly, meaningless people" (WL, p. 5). In this milieu Gudrun feels confused and unreal, "as if she were treading in the

air, quite unstable, . . . as if at any minute she might be precipitated to the ground" (p. 6). Early in the novel Lawrence established Gudrun's dependence on her sister's affirmation to sustain her sense of self: she seeks anchoring in Ursula, who has learned to harden herself to the world's impingements. Lawrence further dramatized this need through the vulnerability of Gudrun's selfhood to her sister's withdrawal of support: in response to a slight contradiction by Ursula, "Gudrun, almost angrily, took up her rubber and began to rub out part of her drawing" (pp. 1-2), an act symbolizing her own lost sense of self. Ursula's vulnerability and dependency is initially less apparent. Her admiration for Gudrun and deference to her anticipates Ursula's later preference for vicarious living that obviates her self-definition. While the sisters rely on each other to sustain their tenuous selfhoods, neither views their relationship as sufficient to attain self-fulfillment.

Despite their cynicism, the sisters do seek self-realization, and each attempts this in intimate relationship with a fascinating man. Gudrun's first sight of Gerald causes her to wonder, "Am I <u>really</u> singled out for him in some way, is there really some pale gold, arctic light that envelopes only us two?" (p. 9). Ursula's initial encounter with her lover is more conflicted. Only after much struggle does she attain her romantic vision of Birkin as "one of the sons of God from the Beginning" (p. 319). Her fantastic image is reminiscent of her self-serving religiosity and her relationship with Anton Skrebensky in Lawrence's previous novel, <u>The Rainbow</u>:

> So utterly did she desire the Sons of God should come to the daughters of men; and she believed more in her desire and its fulfillment than in the obvious facts of life (R, p. 275).
>
> She was thrilled with a new life. For the first time she was in love with a vision of herself: she saw as it were a fine little reflection of herself in his eyes (R, p. 291).

Lawrence thus associated the sisters' self-enhancement with their attaining images of men that reflect inner fantasy more so than external reality.

In Women in Love this illusory vision takes the form of the sisters' romantic ideals which are impossible for their lovers to fulfill, and their dreams are often dashed. The failure is not entirely the fault of the sisters' unrealistic expectations, for Birkin and Gerald are grand in their quests, but not in their actualization. The spark which ignites the sisters' fantasies emanate not so much from noble achievements as from the urgent press to rectify major self-deficits. And like Ursula and Gudrun, the two men seek their self-realization through intimate relationship. Although Lawrence explored the potential for self-realization through the motif of blood brotherhood, it was primarily through the two heterosexual relationships that Lawrence examined two divergent paths for the pursuit of vital selfhood.

Birkin and Ursula: The Romantic Quest for Selfhood

Through Rupert Birkin and Ursula Brangwen, Lawrence explored romance as an avenue for vital selfhood. Both characters turn away

from conventional society, which they consider hostile to the harmonious repose that they seek. Ursula's painful sensitivity to her surroundings complements Birkin's cynical repudiation of mechanized society as they strive to create their own fanciful world. The partners differ in their quest, however: Birkin longs to lapse into a sensual underworld, whereas Ursula maintains a spiritual fantasy of finding her son of God. With this difference Lawrence interjected a note of realism into the couple's romantic quest for selfhood through mutual support.

The Imperative of Birkin's Tenuous Self

It was perhaps through Rupert Birkin that Lawrence contended most directly with his own self-issues. This character's fanciful outlook aptly illustrates Lawrence's own retreat into the fantasy world of his fiction to address his own concerns. Of the characters in Women in Love, Birkin shows the most persistent and intense concern with attaining a vital, integral selfhood. Lawrence portrayed his protagonist not as a stable personality integrated into local society, but as a conflict-ridden individual frustrated with his normal social relations. Birkin's romanticist ideals, which echo Lawrence's own critical essays throughout the novel, clash with his role as a local school inspector and his longstanding close relationship with Hermione Roddice. Lawrence presented Birkin as keenly aware of his own self-deficits, as expressed in his admission to Ursula, "But it infuriates me that I can't get right, at the really growing part

of me. I feel all tangled and messed up, and I can't get straight anyhow" (p. 121). Lawrence substantiated this experiential manifestation of Birkin's lack of self-integration with frequent references to the character's basic unreliability, often delivered from the perspectives of the other characters (pp. 16, 88, 206, 300, and 311). Hermione comments on Birkin's extreme changeability:

> "He is so uncertain, so unstable. . . . That which he affirms and loves one day--a little later he turns on it in a fury of destruction. He is never constant, always this awful, dreadful reaction. Always the quick change from good to bad, bad to good. And nothing is so devastating, nothing--" (p. 300).

Lawrence further articulated Birkin's schism between good and bad as the opposition of mental and sensual experience, again from Hermione's perspective:

> This violent and directionless reaction between animalism and spiritual truth would go on in him till he tore himself in two between the opposite directions, and disappeared meaninglessly out of life. It was no good--he too was without unity, without mind, in the ultimate stages of living (p. 302).

Lawrence thus noted Birkin's lack of a self that encompasses both spiritual and sensual aspects of life, and he rendered a harsh judgment of this division through Ursula's condemnation of Birkin for his spiritualism with Hermione and his sensuality with herself (pp. 311-314).

Throughout Women in Love Lawrence established Birkin's extreme reliance on others to sustain his vital selfhood. In one instance

Birkin acknowledges to Gerald his personal sickness and his expectation to remedy it through marriage (p. 93). Later, following his vision of "proud individual singleness," Birkin impulsively decides that he must marry Ursula at once (p. 258). Lawrence emphasized Birkin's need for affirmation of his selfhood through Ursula's complaint, "Why can't you be single by yourself, as you are always saying? You try to bully Gerald--as you tried to bully Hermione. You must learn to be alone" (p. 372). This profile of the needy Birkin is reinforced through Hermione's admonition to Ursula that "one must be willing to suffer--willing to suffer for him hourly, daily . . . if he is to keep true to anything at all--" (pp.. 300-301). Birkin's striving for sensual fulfillment in an "ultimate marriage" (p. 52) with Ursula and for spiritual understanding in an "impersonal union" with Gerald emphasizes the importance of unconditional support for Birkin's selfhood.

Lawrence presented Birkin's need for complete affirmation, or mirroring, as coloring and even dominating his perception of his potential supporters. In "Carpetting" Birkin adopts an egocentric, male perspective in his analogy of women and horses:

> "And woman is the same as horses: two wills act in opposition inside her. With one will, she wants to subject herself utterly. With the other she wants to bolt, and pitch her rider to perdition" (p. 136).

He extends his comparison to imply that women should abandon themselves to their more capable men. In "Mino" Birkin projects onto his cat Mino the need for "superfine stability" from his

partner, thus rationalizing the subordination of women in the service of the "higher understanding" of men (p. 146). With Birkin as his spokesman, Lawrence twice referred to the animal kingdom in asserting a natural order of male dominance, one that would supersede feminist trends in social relations. Lawrence justified this position through Birkin's imagery of stellar equilibrium between the sexes, then challenged it through Ursula's assertion that her lover seeks woman as a satellite to man. Yet this sexist attitude is only one aspect of a pervasive egocentrism, for Birkin similarly attempts to secure Gerald's subservience in a pledge of "impersonal union that leaves one free" (p. 207). This proposed pact is self-serving rather than mutual, since Birkin expects Gerald to mirror him, though he is unwilling to reciprocate. Birkin identifies Gerald's longings with his own quest for fulfillment, yet when Gerald seeks his support, Birkin replies, "We are different, you and I. . . . I can't tell your life" (p. 280). Rather than showing compassion for his friend's lack of purpose, he compounds Gerald's despair by undermining his purpose in work and attempting to impose his own value system (pp. 50-52). Thus, Gerald later observes that Birkin "isn't sympathetic, he wants to dictate" (p. 332). Furthermore, in his pursuit of liberation Birkin fails to recognize the occasional sacrifices required of a true friendship, and it is only after his departure that Gerald consummates his self-destruction. Lawrence has thus suggested that Birkin's need to bolster his sense of self determines both his egocentric perception of others and his attempted dominance over them.

Through the dramatic action and the critical reflections of his other characters, Lawrence asserted Birkin's intolerance for breaches in the support of his intimates. Throughout their various encounters, Birkin shows little interest in the person of Ursula--instead, he complains when her outlook differs from his own. His admiration for her is typically conditional, dependent upon her reflecting those attributes which he himself values. Ursula realizes his self-centered orientation as she considers submitting to her lover:

> And if she did, would he acknowledge her? Would he be able to acknowledge her through everything, or would he use her just as his instrument, use her for his own private satisfaction, not admitting her? (p. 299).

Gudrun similarly observes, "He would want to control you entirely. He cannot allow that there is any other mind than his own" (p. 267). His intolerance for perspectives differing from his own thus prevents Birkin from appreciating others as individuals in their own rights. This condition exemplifies their status as self-objects, which are experienced not as separate entities, but as extensions of the self. And just as Birkin shuns others' critical reflection on him, he lacks self-reflection. Lawrence conveyed this view through Gudrun's comment that "the real clumsiness of his mind is its lack of self-criticism" p. 267).

Lawrence presented numerous instances in which Birkin's egocentric orientation leaves him insensitive to the needs of others. These have typically been persons fulfilling self-object functions

for him--Gerald, Hermione, and Ursula. For instance, Birkin's ambivalence toward his own intellectualism spurs his attack on Hermione, eventually undermining her self-control (pp. 36-37). The one instance in the novel in which Birkin shows a personal interest in Ursula is soon interrupted by his own intense needs for affirmation:

> "Tell me about yourself and your people," he said.
> And she told him about the Brangwens, and about her mother, and about Skrebensky, her first love, and about her later experiences. He sat very still, watching her as she talked. And he seemed to listen with reference. Her face was beautiful and full of baffled light as she told him all the things that had hurt her or perplexed her so deeply. He seemed to warm and comfort his soul at the beautiful light of her nature.
> "If she <u>really</u> could pledge herself," he thought to himself, with passionate insistence but hardly any hope. Yet a curious little irresponsible laughter appeared in his heart.
> "We have all suffered so much," he mocked, ironically (p. 150).

This excerpt quite succinctly demonstrates the restrictions that Birkin's own self-needs impose on his empathy for the lover he urgently depends upon for their fulfillment. And Ursula quite naturally responds to this limitation in complaining to Birkin, "You only want your own ends. You don't want to serve <u>me</u>, and yet you want me to serve you. It is so one-sided!" (pp. 252-253). On other occasions, Ursula reacts more stridently, accusing her lover of bullying her.

Ursula's Vicarious Selfhood

Lawrence portrayed in Ursula Brangwen an idealizing orientation which potentially complements the grandiose posture of Birkin, even

if the exceptions outnumber the positive instances. Ursula "was only too ready to knock her head on the ground before a man" (p. 200) in a vision of herself as one of "the daughters of men coming back to the sons of God" (p. 319). Only with considerable effort does she overcome her reservations about her lover's analytic thinking and her egocentrism to consider him a heroic figure. Her function in the novel exceeds that of Birkin's reluctant mirroring self-object, for Lawrence evolved her vicarious style out of her tenuous selfhood. He contradicted his earlier characterization of Ursula as "inured to this violation of a dark, uncreated, hostile world" (p. 6) to depict her as highly sensitive to her surroundings, a trait more consistent with her strong preference for subjective experience. She is easily hurt by criticism, causing her to inhibit her self-expression. Thus, even with Birkin "she could not be herself" although "she was sure of him": "she could not bear him to question her" (p. 447). Without adequate defense against even benign scrutiny and criticism, Ursula's self-exposure makes her self-conscious and dispels her immediate, vital sense of self. Her vicarious life-style and her disavowal of her active self thus serve to lessen the threat of a hostile, critical world to her hypersensitive self by making herself a less visible target.

Ursula attempts to establish Birkin in the role of the heroic man who buffers her from the disturbing worldly concerns. Her living vicariously through him and defining herself primarily within this relationship causes her to be possessive and controlling with him.

She often requests reassurance of his love and admiration for her. Ursula attempts to eliminate outside distractions, even to the point of neglecting to invite her sister to join her at Birkin's tea, as he requested. She further demonstrates intense jealousy of Hermione and persistent disapproval of her lover's strong loyalty to Gerald. Her possessiveness leads Gudrun to comment "that to isolate oneself with one other person, isn't to find a new world at all, but only to secure oneself in one's illusions" (p. 448). Ursula's extreme dependence on Birkin is implied by Lawrence's vivid depiction of her diminished sense of self in the absence of her lover. Following the drowning in "Water-Party,"

> Ursula was deeply and passionately in love with Birkin, and she was capable of nothing. She was perfectly callous about all the talk of the accident, but her estranged air looked like trouble. She merely sat by herself, whenever she could, and longed to see him again. . . .
>
> As the day wore on, the lifeblood seemed to ebb away from Ursula, and within the emptiness a heavy despair gathered. Her passion seemed to bleed to death, and there was nothing. She sat suspended in a state of complete nullity, harder to bear than death (p. 190).

She similarly lapses out of contact with the real world with Birkin's retreat to southern France (pp. 246-247).

Even when securely joined with her lover, Ursula experiences intense frustration over Birkin's failure to live out her illusory expectations, which undermines her own identity as one of "the daughters of men coming back to the sons of God" (p. 319). In an early encounter in "Class-Room," she is taken with Birkin's charm, yet annoyed by his analytic manner, leaving her "absorbed and lost

. . . bitterly weeping" (p. 40). In "An Island" Ursula experiences a similar "duality in feeling which he created in her, that made a fine hate of him quicken in her bowels" (p. 125). In contrast to her loss of self in the former instance, Ursula's hatred represents a more potent and focused response to her disillusionment--a theme which Lawrence explored more thoroughly through Gudrun and Gerald. Yet whether Ursula responds with rage or confusion, she insists that Birkin embody her image of a son of God, a demand that ignores or even repudiates his more human qualities and personal needs. Ursula is even repulsed by Birkin's performance of a routine physical chore: "Ursula looked away. She could not bear to see him winding heavily and laboriously, bending and rising mechanically like a slave, turning the handle" (p. 184). Although Birkin himself often aspires to a grand, impersonal stature, he experiences ambivalence over Ursula's "sons of God" illusion, in which he is "not a man, something other, something more": "yet something was tight and unfree in him. He did not like this crouching, this radiance--not altogether" (p. 319).

Birkin hesitates because Ursula affirms not his own feelings and aspirations, but her own for him, a state of affairs which Lawrence symbolized through the imagery of "Moony." After the separation during Birkin's convalescence, the two lovers encounter each other by the moonlit Willey Water, but not until each has experienced discomfort from exposure to the moon's rays. While Ursula hides in the shadows of an alder grove, Birkin repeatedly disintegrates the moon's reflections in the pond, only to have the

image re-form on the watery surface. Through this act, he symbolically repudiates the self-image he attains through his lover's mirroring. It appears particularly appropriate that the moon reflect the sun's light on the water: for just as the moon reflects the sun's radiance, Ursula mirrors not Birkin's own image, but that of the son of God. In doing so, she affirms not Birkin's true self, but an image which she would have Birkin project. Lawrence's imagery of surface reflection also seems apt, for it suggests that Birkin experiences the affirmed act as a superficial social role, rather than an expression emanating from the depths of his true self. Among its other accomplishments, illuminated by alternative interpretations, this passage renders vivid imagery to illustrate the differentiation between encouraging a false self and affirming the true self (Winnicott, 1971).

Ursula's strategy of vicarious living is undermined by a hypersensitivity which extends to those with whom she identifies. In "Coal-Dust" she complains of Gerald's beating of his horse: "Does he think he's grand, when he's bullied a sensitive creature, ten times as sensitive as himself?" (p. 109). Lawrence rendered a critical attitude toward this reaction through Birkin's former lover, Hermione:

> Ursula was just breaking out, when Hermione lifted her face and began, in her musing sing-song:
>
> "I do think--I do really think we must have the courage to use the lower animal life for our needs. I do think there is something wrong, when we look on every living creature as if it were ourselves. I do feel, that it is

> false to project our own feelings on every animate creature. It is a lack of discrimination, a lack of criticism" (p. 134).

Through the passage Lawrence contrasted Ursula's immediate sensory experience with Hermione's adaptive perspective. Without the latter's detachment, Ursula exhibits an overidentification and hypersensitivity that ironically results in a lack of compassion for others. She responds to Gerald's injured hand by shaking her own and proclaiming, "I hate people who hurt themselves. I can <u>feel</u> it" (p. 160). This sort of response only exacerbates her occasional callousness toward Birkin, whom she already berates for his failure to fulfill her image of a son of God. In response to her lover's obliviousness to his incipient illness, Ursula is overcome by an intense hatred for him (p. 196).

The Couple's Failed Reciprocity

Lawrence has characterized both Birkin and Ursula as having significant self-issues which they attempt to rectify through each other. While Birkin wants his partner to affirm his vibrant qualities and ideals, Ursula expects him to embody her ideals so that she can attain her vicarious identity. Their roles correspond to the grandiose and idealizing poles of the narcissistic transferences described by Kohut (1971, 1977). As each perceives the other primarily as a self-object (i.e., in terms of one's own self-needs), each fails to appreciate the other as a separate and distinct individual with needs of one's own. Birkin's grand quest and Ursula's

wish to idealize her man appear to offer an opportunity for reciprocal fulfillment of their self-needs. This ideal complementarity is frequently dispelled, however: Ursula often seeks to idealize or mirror in her man something other than what Birkin wants admired or reflected. One facet of the incongruity occurs between Ursula's expectation of her partner's admiration and avowal of love and Birkin's insistence on their spontaneous, unreflected relationship. He only begrudgingly grants her the sought-after affirmation, yet largely negates it through his repudiation of her egotistical concerns. Lawrence appeared to favor Birkin's position and to use it to justify a male prerogative for dominance, even though he presented numerous complaints against his protagonist's bullying. The present study's conceptualization of narcissism in terms of egocentrism rather than self-aggrandizement defines both lovers as demonstrating narcissistic concerns. With the lack of complementarity of self-needs, and with each partner seeking self-fulfillment through the other while withholding support for the other, the lovers fail to achieve significant self-actualization through their relationship.

It is in "Continental" that Lawrence orchestrated the most significant transition for Ursula and Birkin. The retreat to the Alps encourages Ursula to come alive in a rebirth of her active, grandiose self. She overcomes her usual self-consciousness to sing vibrantly before her audience at the alpine chalet, only to confront Birkin's jealousy and insecurity at her newfound independence. His manner challenges not only her idealization of him, but also her

own selfhood, which depends so heavily on his mirroring. Thus, Ursula experiences a mild panic as her awareness of her lover's separateness disturbs her exultant selfhood and fusion with the universe:

> She imagined distinctly she could hear the celestial, musical motion of the stars, quite near at hand. She seemed like a bird flying amongst their harmonious motion.
>
> And she clung close to Birkin. Suddenly she realised she did not know what he was thinking. She did not know where he was ranging (pp. 417-418).

In a later instance of her self-expression, Gudrun, Gerald, and Loerke ridicule her for her insightful observations of Loerke's artwork, and she seeks refuge from her torment in travelling with her lover to Italy. Her active self-assertion ceases as she wholeheartedly endorses Birkin's philosophy, a reversal of her previous opposition to his dogma. By proclaiming these views to her sister, Ursula finds a face-saving ploy to disguise her self-effacement. Thus, Ursula's final self-abnegation and vicarious identification with her lover comes only after she suffers humiliation and alienation in her transient rebirth and self-assertion.

Ursula's self-exaltation during their vacation to the Alps presents a dilemma for Birkin, for her being-for-herself naturally diminishes her being-for-him. He denies feeling sad about her ultimate importance to him, but feebly confesses, "No, but I feel like a beggar--I feel poor" (p. 418). He further appears unable or unwilling to reverse roles to admire her radiant performance at singing. He eventually expresses his anger at her in the sensual realm, first

through his satiric dancing and then through his degrading sexuality, suggestive of sodomy (pp. 422-423). Yet Birkin fails to mobilize his aggression for self-assertion in the daily world of action and decisions, even with his lover. Thus, he is blank and aimless as he acquiesces to Ursula's wish to leave the Alps.

Birkin appears to have progressed in overcoming his narcissistic perspective: he implicitly recognizes Ursula's separate existence and autonomy by not attempting to impose his will on her. Yet this means the absence of a reliable self-object for him, and he exhibits a diminished selfhood in his complaisance toward Ursula (p. 446) and his diffuse aimlessness: "Birkin was on the whole dim and indifferent, drifting along in a dim, easy flow, unnoticing and patient, since he came abroad" (p. 448). Thus, his restraint from dominating Ursula with his demands issues from his lost sense of self as much as from his recognition of her as a separate, independent person. Birkin lacks enthusiasm and conviction in his closing claim to his own autonomy in their marriage--his continued hope for rewarding male companionship. He further shows little sense of self through his meager affirmation of Ursula: his declaration of loving her too much is as much an admission of his own weakness as it is of his love for her. In Women in Love Lawrence has taken Birkin to the threshold between narcissism and the star equilibrium of separateness in relationship, yet no further. The prospects for advancing beyond, to authentic relations with the other, do not appear promising: Birkin's pattern of withdrawal and his recent

retreat with Ursula from worldly demands and responsibilities suggest otherwise.

It is little wonder that the two lovers, each placing priority on one's own needs while demanding the other's subservience, fail to find the support in each other to emerge substantially from their narcissistic orientations. Ursula's own rebirth is short-lived, as she retreats from the often harsh realization of separateness to a more complete vicarious identification with her spouse. Birkin, confronted with Ursula's autonomy, ceases to press his own demands, yet appears confused and aimless. Neither appears to have abandoned their illusory quest for complete complementarity, a fantasy that stands in the way of their fully experiencing each other as truly other, rather than as an extension of oneself.

Gerald and Gudrun: Identity through Opposition

The failures of Gerald and Gudrun in their quests for viable selfhoods are more obvious than those of Birkin and Ursula, yet their attempts are noteworthy: through them Lawrence explored an alternative approach to selfhood, one which he subsequently rejected. Gerald and Gudrun, in contrast to their fanciful counterparts, primarily inhabit the objective world of conflict and adaptation. Their senses of vitality often come out of confrontation, with adaptive striving and struggles for dominance more firmly establishing the boundaries between self and others. The couple tends to engage in contact with the real world more readily than do the fanciful Birkin and Ursula;

hence, their outlook is harder and more worldly than the phobic cynicism of their counterparts. In further contrast to the other lovers, Gerald and Gudrun exhibit substantial aggression and destructiveness, not only toward the world at large, but also within their relationship as well. Indeed, the aggressive urge serves as an important feature of attraction for the couple. In "Sketch-Book" Gerald admires Gudrun's self-assured poise in dismissing Hermione's affected solicitude. Gudrun realizes that "she had her power over him. Wherever they met, they would be secretly associated. And he would be helpless in the association with her. Her soul exulted" (p. 118). The power struggle emerges with their next encounter, as Gerald scolds Gudrun for intimidating his cattle, warning her that they might turn on her (pp. 165-169). She intrigues him with her mocking response, and the two begin their adversarial relationship, "like opposite poles of one fierce energy" (p. 408). While their opposition initially serves to vitalize their worlds, it eventually escalates to deadly combat as the two play out their destructive impulses against each other.

Gerald: Aggressive Posture, Inner Void

Lawrence counterposed the apparent potency that Gerald Crich exhibits through opposition with instances revealing his inner emptiness. In contrast to his effective management of business, he responds to Birkin's inquiry regarding his "life centre": "As far as I can make out, it doesn't centre at all. It is artificially

held together by the social mechanism" (p. 52). His self-deficits require Gerald to depend heavily on the personal support of others to sustain his social and private worlds. Three major failures of support are responsible for eventually undermining Gerald's selfhood: Birkin's challenges to his life purpose, his father's death, and his increasingly combative relationship with Gudrun. Gerald is profoundly affected by the illness and death of his father, who validated his son's life purpose as an industrialist:

> Struggle as he might, he could not turn himself to the solid earth, he could not get footing. He was suspended on the edge of a void, writhing. Whatever he thought of, work or play, it all showed him only the same bottomless void, in which his heart swung perishing. There was no escape, there was nothing to grasp hold of (p. 345).

Without his father to bolster his adaptive structure, his "social mechanism," Gerald's whole world falls apart.

It is at this point that Gerald approaches Gudrun for sustenance. He turns to her not to shore up his adaptation and defenses, but to nurture him in his subjective experience of depletion, for his restoration to wholeness. While Lawrence presented sexual passion as the vehicle for release and comforting, he depicts the sustenance in maternal terms: "the miraculous, soft, effluence of her breast suffused over him . . . like a soft, soothing flow of life itself, perfect as if he were bathed in the womb again" (p. 353). Gerald admits his utter dependence on Gudrun in declaring that she means everything to him--a statement that signifies his need rather than his caring for her.

Lawrence further developed Gerald as lacking the inner controls to modulate his aggression. Lawrence referred to his reliance on social convention to control his destructive urges in a conversation between Gerald and Birkin:

> "And I," said Gerald grimly, "shouldn't like to be in a world of people who acted individually and spontaneously, as you call it. We should have everybody cutting everybody else's throat in five minutes."
> "That means you would like to be cutting everybody else's throat," said Birkin (WL, p. 28).

Although Gerald successfully harnesses his aggression to master the cutthroat realm of business, he fails to modulate his hostility in his private life, a deficit that proves ultimately self-destructive.

Gudrun's Identification with the Aggressor

Gudrun Brangwen shares with Gerald both a destructive bent and a tenuous selfhood behind her aggressiveness. Lawrence suggested that her contrariness is only one facet of a sensationalism that masks her inner void. Gudrun's vitality is primarily limited to periods of intense stimulation, with few occasions of blissful quiescence: "For to desire is better than to possess, the finality of the end was dreaded as deeply as it was desired" (p. 340). Her orientation offers a diametric counterpart to Birkin's ideal of tranquil harmony, undisturbed by intruding thoughts or sexual passion. In contrast to his valued unity of self and world, in which no facet of experience stands out from the total field, Gudrun requires ongoing sensation to reassure herself of the continuity of her own existence.

This posture of hers is further suggested by her contemptuous attitude toward the dazed Gerald when he admits that his mind was blank at the moment of her questioning (p. 406).

Lawrence further related Gudrun's tenuous selfhood to her guardedness, a condition that denies her the carefree spontaneity of her sister:

> For always, except in her moments of excitement, she felt a want within herself. She was unsure. She had felt that now, at last, in Gerald's strong and violent love, she was living fully and finally. But when she compared herself with Ursula, already her soul was jealous, unsatisfied (p. 385).

Seldom does Gudrun surrender her self-control with Gerald, and then only in excitation. In one instance she gives in to the sensuality stimulated by Gerald's passionate embrace under the archway (pp. 338-340). On another occasion she experiences herself "abandoned against him" as they plummet down a mountain slope on their sled (p. 431). Yet Gudrun's wariness denies her the surrender to peaceful comforting. While Gerald manages to lower his guard, Gudrun remains vigilant. Thus, while Gerald restores himself with restful slumber in her bed, Gudrun remains wide-awake and wary, disentangling herself from his embrace and watching him across the distance. Only after her lover leaves does she allow herself to sink into his warm imprint in her bed and renew herself in sleep.

Nor does Gudrun significantly relax her self-control under less intimate circumstances. While Gerald plunges into the bracing Willey Water, symbolizing his active engagement with the world,

she stands along the bank, envious of his male prerogatives. Yet it is not simply sex discrimination that restricts Gudrun's self-expression--she is wary of any spontaneous activity that reveals her to a potentially hostile world. Yet even Gudrun's opposition must remain under strict self-control: upon hearing of her sudden slap to Gerald's face, Birkin muses, "Poor Gudrun, wouldn't she suffer afterwards for having given herself away! . . . seeing how self-conscious she is" (p. 203).

Gudrun finds in her art a relatively safe vehicle for the self-expression she avoids in her personal life. Whereas Gerald channels his aggression into industrial management, Gudrun expresses her impulses in art, through her strange, primitive sculptures that Lawrence associates with the African process of dissolution. Since her medium is more self-revealing, Gudrun attempts to counter the self-exposure by dissociating her art from her personal life. She maintains her emotional detachment, even as she creates out of her own perverse and decadent experiences. Birkin observes that her creativity is limited insofar as "she must never be too serious, she feels she might give herself away" (p. 90). Ursula ponders:

> "Isn't it queer that she always likes little things?--she must always work small things, that one can put between one's hands, birds and tiny animals. She likes to look through the wrong end of the opera-glasses, and see the world that way--why is it do you think?" (p. 33).

Thus, unlike Gerald, in the interest of self-preservation Gudrun resists suspending her active, wary consciousness and submerging

herself in spontaneous experience. Instead, she limits her vital self-expression to realms in which she can avoid being objectified by critical scrutiny--her art and her familiar relationship with Ursula.

It is her oppositional relationship with Gerald which provides Gudrun with her sense of vitality. In contrast to Ursula's love affair, Gudrun achieves her vibrancy in opposition to her lover, even when she experiences herself subjugated to him. Rather than undergoing merger, Gudrun usually intensifies the distinction between self and other through frictional contact. When touch proves too intense and intimate, even in opposition, she retreats to the visual modality to affirm separateness across a distance: hence, she lights a candle upon Gerald's intrusion into her bedroom (p. 350). Thus, Gudrun guards against the loss of self in intimate connection with another, while creating the illusion of inner vitality.

In less intimate circumstances, however, Gudrun does not demonstrate the same need for separateness. Like Ursula, she attains a vicarious selfhood in identification with her lover--a process whereby she can revel in Gerald's accomplishments without risking her own objectification from self-exposure. She thrills in his exploits, both in the business world and in his dominance over women. She imagines herself as the woman behind her captain of industry and future member of Parliament. Gerald's function as her self-object is established as Lawrence specified her wish for complete control of her lover: "His instrumentality appealed so strongly

to her, she wished she were God, to use him as a tool" (p. 428). While exhilaration in her partner vitalizes her self, it also threatens to undermine her self-boundaries. As Gudrun basks in the glory of Gerald's conquest over other women, she exclaims, "I felt I was a whole roomful of women. I was no more myself to him than I was Queen Victoria. . . . I'd caught a Sultan that time--" (p. 403). Gerald's function as a self-object in vitalizing Gudrun's selfhood paradoxically loosens her ego boundaries in her expansive exuberance.

The Couple's Failed Reciprocity

As with Ursula and Birkin, Lawrence has suggested a potential complementarity between Gudrun and Gerald in bolstering their selfhoods. Through the latter couple he developed an alternative to self-enhancement through mutual support--self-definition in opposition to the other. As with their fanciful counterparts, Lawrence demonstrated the inevitable incongruities and conflicts in self-needs that sabotage their cooperative opposition. One possible facet involves Gudrun's envy of male prerogatives, which might lead her to resent Gerald for the very qualities that she admires in him. Lawrence explored another clash more overtly, demonstrating how Gerald's attempted use of his lover for maternal nurturance and renewal conflicts with Gudrun's fancy of herself basking in the limelight of her industrialist's prowess. Her grand image of him is shattered: "So manly by day, yet all the while, such a crying of infants in the night" (p. 480). She detests

ministering to his infantile needs--needs that she defends against in herself, needs that go unabated. Gudrun renews her charge of her lover's selfishness, "Try to love me a little more, and to want me a little less" (p. 455). She resents Gerald's exploitation of her as a self-object, hardly aware of her own similar use of him. Because her own needs remain unexpressed, Gudrun's selfishness and inability to love remain largely implicit. Lawrence did, however, point out her lack of empathy in his characteristic style--through the critical reflection of another character. During their disagreement in "Continental," Ursula considers her sister's inability to love (p. 450).

The partners' mutual affirmation, albeit often through opposition, deteriorates in a vicious cycle of withdrawal of support and narcissistic rage. Gudrun withholds her comforting of Gerald, only to have him impose his aggressive sexuality on her to attain his release into tranquility. She counters her partner's physical dominance with verbal attacks that eventually prove more lethal. Their reciprocal aggression, which served the lovers both by concealing their inner weakness and by expressing their rage over the chronic frustration of their self-needs, escalates to mortal combat. Instead of depending on one another for self-vitalization, they view each other as critical threats to their own selfhood. Only through the annihilation of the other does each maintain hope for self-preservation. With the support of her new-found ally Loerke, Gudrun succeeds in wearing Gerald down to a cold, inert emptiness. In a flash of blind range he assaults Loerke and Gudrun,

barely thwarted by his own disgust from choking her to death. He then carries out the self-annihilation he already feels: he wanders off to his death in the bitter cold.

Through Gerald and Gudrun, Lawrence presented an attempt to attain a viable selfhood primarily in the adaptive field of conflict. Like Ursula and Birkin, these lovers strive for self-fulfillment through the use of one another as self-objects. They similarly become angry over both being exploited as a self-object and being let down by their intended self-object. Unlike their fanciful counterparts, Gerald and Gudrun directly confront their conflicts; their more intensely destructive impulses, though, discourage any mutual support. Gudrun, wary of revealing herself and being exploited or attacked, maintains her self-control and prevents any self-healing. Gerald, with his intimate life practically devoid of the control that dominates his public life, eventually alienates Gudrun through his unbridled regression and aggression. Gudrun and Gerald thus fail in their attempts to use each other to attain their viable selfhoods.

Summary: Lawrence's Insight into Narcissism

This review of Women in Love from a psychological perspective has documented both Lawrence's remarkable insight into narcissistic issues and the egocentric limitations of the characters he used to illustrate them. Birkin, Ursula, Gerald, and Gudrun all fail to transcend their own self-centered outlooks, thus preventing any

vital, sustained relationship to the other as an individual in one's own right. Thus, Lawrence failed to orchestrate the achievement in his characters of what he symbolizes as stellar equilibrium or of what psychoanalytic theorists define as true object relations.

What Lawrence accomplished, though, is a convincing portrayal of the fundamental problems of the adult trying to overcome an inadequate selfhood to find some fulfillment in life. He dramatized their engagement with each other, not as separate and equal partners, but as the extensions of themselves needed to rectify their self-deficits--the essence of self-object relations. Lawrence presents articulate and vivid profiles of both types of narcissistic orientations in Kohut's system. Birkin and Gerald often illustrate the grandiose self, dependent on their self-objects' consistent affirmation to sustain their own vital selfhoods and ambitious striving. Ursula and Gudrun, insofar as they live vicariously through their illusory images of their heroic men, epitomize Kohut's idealizing self. While Lawrence demonstrated the occasional, fleeting complementarity of these two roles, he also dramatized the inevitable breakdown of this arrangement. He illustrated the various incongruencies that thwart the reciprocity of these functions: the idealized self-object falls short of the idealizing self's standards, the mirroring self-object fails to understand and admire the grandiose self sufficiently, or the attributes that the grandiose self wants admired do not correspond to those which the idealizing self values and appreciates. Lawrence further

demonstrated the characters' reactions to the failure in complementarity: anger, withdrawal, and diminishment of selfhood over both being let down by their intended self-objects and being exploited as self-objects. Lawrence has thus rendered a literary portrayal of narcissistic dynamics that precedes comparable clinical studies in psychoanalysis by several decades.

The complementarity of the self and self-object functions appears to be an important precondition for the mutual self-fulfillment with which Lawrence experiments in the novel. The portrayal of each of his characters as predominantly grandiose or idealizing appears essential for any prospects of enduring mutuality, for fluctuations between the two poles would result in frequent clashes between competing grandiose selves, or between idealizing selves that resist their own self-expression while encouraging that of their partners. Lawrence found an expedient solution to this dilemma in his assignment of these roles along gender lines. While it may somewhat reflect the social reality of his times, his dichotomy of grandiose males and idealizing females leaves the author open to the accusation of gender stereotyping and assuming male prerogatives. Lawrence was certainly well aware of the women's movement in the early twentieth century, and he frequently voiced his concern about women usurping the traditionally male dominance. While it does not justify the author's position, Birkin's insistence of his partner's ultimate commitment and mirroring suggests that the need for a reliable self-object is an important factor in Lawrence's gender bias.

Lawrence's examination of both the grandiose and the idealizing poles of narcissism emphasizes the crucial features of the imposition of one's own illusions on reality and the coercive dependency on others as criteria of narcissistic relationships. This contrasts with the Freudian emphasis on libidinal investment in the self, rather than in others, as the defining characteristic of narcissism. Particularly through his portrayals of Ursula and Hermione, Lawrence affirmed the egocentric perspective of the idealizing self that rigidly imposes one's own standards upon others and demands their compliance. Thus, being-for-others and vicarious living demonstrate unhealthy narcissism insofar as they foster one's selfhood through the admiration of another's illusory qualities. This definition of narcissism is one that corresponds more closely to egocentrism than to self-centeredness, which addresses only the grandiose pole of narcissism.

The extensive review of Women in Love serves as a tribute to Lawrence's thorough and complex exploration of self-issues. Not only did he offer astute reflections on the interpersonal patterns and dynamics of such relationships, but he also conveyed an intuitive understanding of the experiential world of the inadequate self. In depicting the perceptions, thoughts, and attitudes of his characters, he illustrated the inner world of the inadequate self as it undergoes changes in the experienced sense of self. Yet the characters are not Lawrence himself, and it would be a mistake to directly equate the author's outlook with theirs. So, just how are we to interpret these fictional lives and relate them to Lawrence?

The author himself offers an important guideline in the foreword to his work: "This novel pretends only to be a record of the writer's own desires, aspirations, struggles; in a word, a record of the profoundest experiences of the self" (WL, p. viii). This passage clearly legitimizes the focus on Lawrence's own self-issues: the dramatic action, characterization, and imagery represents the artist's symbolic embodiment of his own troublesome conflicts and struggles. The portrayal of the various inner worlds suggests that Lawrence used these characters to dramatize his own disparate outlooks in his exploration of his own self-issues. This approach presented the opportunity for Lawrence to gain some perspective on his own conflicts by locating them in his characters, so that he could reflect on these struggles as they confront his characters. Thus, Lawrence presented his own struggles for a viable selfhood through the inner worlds of Ursula, Gudrun, Birkin, and Gerald, with each representing a somewhat different facet or approach. To a degree this corresponds to Freud's observation that the writer of the psychological novel divides one's own ego among the characters to dramatize the writer's inner conflicts (Freud, 1908/1959, p. 150). The characterization, however, retains considerable complexity and ambiguity, in contrast to the simpler profile which a part-ego would render. It might be more accurate to assert that the characters represent different emphases or organizations of the author's personality, rather than a more fundamental splitting.

The function for Lawrence of such a fictionalized record is implied by Ursula's assertion to her sister regarding one's relation

to the world: "One can see it through in one's soul, long enough before it sees itself through in actuality. And then, when one has seen one's soul, one is something else" (WL, p. 450). This excerpt suggests both Lawrence's use of fiction writing to work out his own internal struggles and aspirations before expressing them in the outer world and his expectation of changing himself in the process. That Lawrence still kept his fiction within the realm of possibility, rather than posing a world that ignores reality constraints, indicates that his art occupies the transitional space between fantasy and reality.

The Irony of Lawrence's Fiction Reconsidered

Having established the variety of egocentric orientations that precluded genuine empathy between the characters of Women in Love, we may now address the question of why Lawrence did not endow these figures with this capacity for understanding when he himself could assume their various perspectives. The answer to this irony is simple, yet subtle: Lawrence identified with his characters, yet he usually did not empathize with them. When Lawrence depicted a character's subjective world, his identification* with that personage allowed him to appreciate the urgent press for vital

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*Here and elsewhere, the study employs the common usage of identification as putting oneself into another's place so as to share in the other's experience, rather than the technical usage in psychoanalytic theory which differentiates between identification, introjection, and incorporation.

selfhood that colors his or her world. This internal perspective usually did not involve a recognition of the character's own shortcomings or an acceptance of the reality constraints that thwart the character's aspirations. Lawrence provided these latter insights when he assumed a vantage point outside that character, frequently through the eyes of another character. Lawrence often associated these critical observations with the failure of the former character either to embody the idealized self-object or to mirror the grandiose self of the observing personage. Yet while Lawrence offered penetrating insights from the external perspective of another character, he relinquished his sympathetic concern achieved through the former identification. Through the dynamic interplay of complementary or competing self-needs of his characters, he established an antithesis between sympathetic understanding and critical judgment. Only rarely did Lawrence envision a synthesis of the two poles: his sketchy dramatization of Birkin's inquiry into Ursula's past reveals both a sympathetic union and a perspective recognizing the other's separate existence, yet ends abruptly with Birkin's renewed narcissistic concerns (WL, p. 150). Yet Lawrence's more typical antithesis extends to the narration itself, which tends toward either a sympathetic identification with a character or a critical perspective on that personage. This feature of Lawrence's fiction more firmly establishes the antithesis of identification and perspective as Lawrence's own difficulty, rather than merely that of the characters he created. Though Lawrence vitalized his

characters by sequentially inhabiting them, he lacked genuine empathy for them insofar as he failed to appreciate each's experience from a reference point outside that personage. The study's proposition regarding Lawrence's identification with his characters rather than his empathy for them rests on a subtle distinction between the two terms: identification implies a loss of boundaries and a merger of self and other, whereas empathy signifies a maintenance of flexible boundaries which still allows a sharing of experience. According to this discrimination, only empathy preserves separateness while establishing relatedness. The current study thus concludes that the dramatic action of Women in Love did not substantiate Lawrence's vision of star polarity balancing individuality and togetherness.

To achieve empathy, or stellar equilibrium, in his writing, Lawrence needed both to become vitally involved with his characters and to maintain his own outside perspective. Though he could do one or the other, he could not coordinate the two. By entering into his artistic medium through his identification with his characters, Lawrence experienced difficulty in synthesizing these two facets of experience, being-for-self and being-for-others. While he recognized and even emphasized the dilemma of his characters' conflicting egocentric orientations, he seldom demonstrated instances of self-transcendance to an empathic awareness of the other. While this represents a limitation of Lawrence's vision, it is to his credit that he did not contrive an empathic understanding between characters when it did not emanate from his own subjective experience.

Furthermore, Lawrence generally resisted temptations toward fantasy fulfillment which would have disregarded the constraints of the characters' self-deficits on their potential experiences and actions. This suggests that Lawrence kept his fiction within the realm of transitional experience, which involves the interplay of reality and fantasy (Winnicott, 1971). Lawrence thus maintained his literary integrity, even if he did not succeed in envisioning a transformation for his characters and for himself which would substantiate his conceptualization of "pure, single being" (WL. p. 258).

CHAPTER VII

CONFLICT IN WOMEN IN LOVE: THE DISCONTINUITY OF LAWRENCE'S SELF

The analysis of Women in Love in the previous chapter has concluded that Lawrence did not orchestrate a transcendence of his characters' egocentricism that would have enabled their appreciation of one another as particular, unique persons in their own rights. Lawrence did depict occasional moments of blissful harmony between Ursula and Birkin, despite their limited capacity for empathy. This apparent discrepancy suggests that Lawrence disregarded the constraints of plot and characterization in order to satisfy his own wishful fantasies. Such is not the case, though, for the moments of bliss are woven into the fabric of the story, rather than simply imposed upon it. Two aspects of these instances are particularly noteworthy: first, the pattern of dramatic action resulting in the experience of harmony; and second, the particular quality of that experience.

Conflict: The Release from Ordinary Reality to the Sensual Underworld

The various episodes of blissful union resemble one another in that they typically follow intense conflict. In "An Island," "Mino," "Moony," and "Excurse," Ursula and Birkin experience intense conflict, usually related to their conflicting self-object demands. Usually this involves Birkin's attempt to engage Ursula in his impersonal, sensual world, while she seeks his assurances of a

personal love. The conflicts often involve other narcissistic concerns, such as possessiveness, deficient mirroring, or failure to embody the other's ideal. The specific frustration is not particularly relevant. The important feature is that the harmony is achieved not through the resolution of the conflict, but through its implosion. Lawrence depicts the conflicts not as problems to be worked out, but as passing squalls that serve to clear the air of differences and reestablish harmony.

Throughout the novel, Ursula's and Birkin's confrontations often reach a peak of intensity that dissipates their normal awareness. In "An Island," Lawrence stated that "the little conflict into which they had fallen had torn their consciousness and left them like two impersonal forces, there in contact" (p. 127). Since this occurs relatively early in the lovers' relationship, Birkin attempts to recover a more familiar, routine involvement with Ursula. Later, in "Mino," the lovers "talked and struggled till they were both wearied out" (p. 150). Unlike the other conflicts, this one dissipates the antagonism without destroying normal consciousness: Birkin briefly empathizes with his lover's personal concerns. In "Moony" the couple's struggle expends itself to give way to a peaceful stillness, in which "they were in the darkness, barely conscious" (p. 254). In this instance, they continue their dialogue on love and insistence just long enough to dismiss it as a concern, enabling them to enter their sensual bliss. In "Excurse," through the consciousness of Birkin, Lawrence articulated the experience of the transition more explicitly. Following the lovers' quarrel,

Birkin experiences "a darkness over his mind. The terrible knot of consciousness that had persisted there like an obsession was broken, gone" (p. 315). He feels anxious in his separation from Ursula, and with her return he becomes "as if asleep, at peace, slumbering and utterly relaxed" (p. 315). The conflict is over: "Everything had become simple again, quite simple, the complexity gone into nowhere" (p. 315). Through the various episodes confrontation serves as a trap door that releases the couple from their daily existence in the objective world into a sensual underworld. Ursula and Birkin appear to become progressively more comfortable in their dark, nonverbal harmony, such that everyday reality gradually loses its significance.

Lawrence's Antithesis of Subjective Immersion and Objective Reflection

The episodes of lapsing out of ordinary consciousness into sensual awareness present just one facet of Lawrence's theme of the antithesis of objective and subjective realities. In addition to the dramatic action, the characterization, writing style, and symbolization in Women in Love all reflect the author's concern with these two modes of experience as they impact on one's selfhood. Lawrence characterized Gerald and Gudrun as usually inhabiting the objective realm, while Birkin and Ursula seek their home in the subjective sphere. Lawrence further developed his theme of contrasting modes through the conflicts of the latter couple, with each partner at times complaining of the constraints imposed by the other's

reflective awareness. Lawrence also explored the antithesis as an intrapsychic division: Birkin, for instance, struggles with the competing pulls of animal and spiritual longings in his quest for stellar equilibrium. Lawrence augmented his exploration of the novel's water imagery: the surface quality of reflective awareness contrasts with the depth of subjective understanding. He viewed the opposing modes of consciousness as important concerns in the pursuit of a viable selfhood, with subjective experience vitalizing the self while objective reflection articulates it. Lawrence viewed the antithesis of the two modes as virtually complete, such that he considered the self as manifesting two mutually exclusive facets, the conventional social one and an intimate, private one. The various aspects of Women in Love indicate his preference for the vital self of sensuality over the articulated self of ordinary life.

The Antithesis Expressed in the Characterization and Dramatic Action

Lawrence contrasted the predominantly objective reality of Gerald and Gudrun with the subjective world favored by Birkin and Ursula. Gerald's function as captain of industry is adaptive and instrumental, aimed at the control and exploitation of nature. Although Gudrun delves into her subjective depths through her art, this immersion is a luxury she cannot allow herself in her personal life--she must maintain her vigilant outlook toward a world perceived

as hostile and threatening. The two lovers are often drawn into conflict, deriving a sense of vitality and heightening their ego boundaries through their mutual opposition. They thus exhibit an inclination toward the objective mode of consciousness associated with adapting and defending. That Gerald also lapses into the flux of subjectivity only demonstrates Lawrence's theme of the antithesis of the two modes--Gerald's unwary regression in the hostile objective world proves ultimately lethal. Birkin and Ursula, on the other hand, seek to preserve their subjective harmony from any divisive pulls of the real world. They attempt to maximize their perceptual receptiveness and sensual engagement in their private world. They attempt to eliminate the responsibilities and adaptive concerns of reality that threaten to disrupt their rich subjectivity.

Lawrence demonstrated the opposition of the objective and subjective modes within Birkin and Ursula's relationship as well. In "Classroom," Birkin disrupts Ursula's diffuse, shadowy ambience by switching on the electric lights and proceeding to illuminate her class in the scientific facts of catkin sexuality. Lawrence contrasted the perceptual qualities of the two modes: "The classroom was distinct and hard, a strange place after the soft dim magic that filled it before he came" (p. 30). On other occasions Ursula complains of his analytic dissection of experience, as in the instance in which she concurs with Hermione about his destroying the wholeness of things through analysis and criticism (p. 137). The opposition is not simply that of the analytical Birkin and the holistic Ursula,

for Birkin also complains about his lover's reflective awareness. In her concern for her own attractiveness and for her lover's declaration of love, Ursula leaves the realm of immediate, lived experience to focus on figural aspects of their relationship. While her version of reflected awareness differs from Birkin's intellectual articulation, she nevertheless objectifies experience in her emphasis on her own image and on Birkin's role as her lover. Lawrence emphasized through Birkin that self-aggrandizement, the valuing of one's reflected image, offers a poor substitute for self-actualization through spontaneous being.

Lawrence asserted the incompatibility of full subjective experience and reflective awareness through the dramatic action involving Ursula and Birkin. Both seek to preserve their harmonious bliss from any diminishment by objectifying reflection. In seeking her lover's "complete self-abandon," Ursula wishes to overcome Birkin's separateness to attain "unspeakable intimacies" (p. 269). Such a merger would preclude the possibility of his standing apart to reflect critically upon her. Ursula's idealization of her lover similarly buffers her from the isolating self-consciousness of objectification. She gives herself up in self-abandon, rather than giving herself to the other in self-expression:

> She knew he loved her; she was sure of him. Yet she could not let go a certain hold over herself, she could not bear him to question her. . . . She could give herself up to his activity. But she could not be herself, she <u>dared</u> not come forth quite nakedly to his nakedness, abandoning all adjustment, lapsing in pure faith with him (p. 447).

Thus, the threat of critical reflection disturbs her active, spontaneous being, leading her to live vicariously through her lover. Lawrence reiterated this pattern in "Continental," wherein Ursula's awareness of her companions' scrutiny and criticism squelches her transient self-exaltation (see pp.. 141-142 of the present study).

Although Birkin expresses ambivalence toward analytic thinking, he also places primary value on sensual experience and attempts to protect it from the constrictive effects of objective reflection. While Ursula seeks security in living through her lover, Birkin resists total absorption in the relationship and absolute negation of the real world. As the grandiose pole of their grandiose-idealizing polarity, he requires Ursula's unconditional support to preserve the fluidity of his self-expression. Without it, he drifts into abstract lecturing. Thus, early in their relationship, when their future together is uncertain, Birkin seeks his lover's total commitment. By insisting on an impersonal relationship with a woman invisible to him, Birkin attempts to avoid experiencing himself as the object of his lover's scrutiny. Gudrun's observation that Birkin demands complete control of the other, that "he cannot allow that there is any other mind than his own" (p. 267) further implies that Birkin tries to prevent the other from standing apart and judging him. Birkin also seeks to keep his sensual experience from being diminished by self-reflection, resulting in the "lack of self-criticism" (p. 267) that Gudrun notes.

Through Ursula and Birkin, Lawrence has stressed the critical importance of the unconditional affirmation of one's intimate for

the free exploration and expression of one's full subjective experience. In Kohut's language, the self requires not a separate and distinct other, but a self-object, which serves as an extension of the self in its near-perfect mirroring. Any distancing of the other to view the self as a separate object is readily perceived by the self, which experiences loss of unity, both within the relationship and in the entire field of experience. The self loses the immediacy and depth of its own experiences as it stands apart from them to determine just what it is revealing to the outside observer. Thus the conscious observation of the other evokes self-consciousness in the unsure, wary self--the interpersonal struggles pertaining to subjectivity and reflective awareness become translated into intrapsychic conflicts.

Through his characterization Lawrence demonstrated the internal struggles related to the duality of consciousness, regardless of whether the reflection involves adaptation, exploitation, intellectualization, ego-aggrandizement, or wariness about self-revelation to a potentially hostile audience. Gudrun attempts to resolve her conflict by insulating her revealing artwork from her personal life that she seeks to conceal. Gerald distinguishes between his social life ruled by convention and his private life allowing for full expression with a woman. Lawrence developed the opposition more extensively through Birkin, with his "violent and directionless reaction between animalism and spiritual truth" (p. 302). Birkin's resolution is to seek fulfillment in each world

independently: he seeks male companionship for his spiritual needs, while finding sensual intensity in heterosexual intimacy. Thus, through his characters Lawrence proposed solutions to the duality of consciousness by establishing separate arenas for expressing subjective and objective experiences. He suggested the necessity of such a division through Gerald, whose immersion in and expression of his inner experiences leaves him exposed and vulnerable in his struggle with Gudrun, resulting in his self-destruction.

The Symbolism of Water: Medium for Immersion or Reflection

Lawrence employed symbolic imagery to illustrate his views of immediate sensory experience and reflective awareness. Water imagery serves to distinguish between the superficial quality of reflective awareness and the depth of subjective understanding. The moon's image in Willey Water, symbolizing Ursula's mirroring of her image of a son of God in Birkin, represents an ideal imposed upon experience, rather than the immediate experience itself. The symbolic quality of reflection contrasts with the water imagery emphasizing immersion. The sisters' aversion to expressing themselves in the larger social world is symbolized through their reluctance to swim in crowds. By contrast, they delve into their inner selves with each other, much as they enjoy their dips in the security of each other's exclusive company. Through the sisters Lawrence conveys the challenges both of exploring one's inner depths and of disclosing one's inner self to the scrutiny of others. He

developed the symbolism further in "Water-Party," where Gerald dives after his drowned sister while Gudrun remains isolated above the watery surface. Lawrence suggested that some, such as Gerald's drowned sister and ultimately Gerald himself, lack the strength to survive the plunge. Birkin, by comparison, expresses confidence that he would resurface, should he sink to the bottom in his leaky punt (p. 119).

The Narrative Style: An Expression of the Antithesis

Lawrence also manifests the theme of the antithesis of subjective and objective experience through his narrative style, which contrasts a sympathetic understanding of a character's inner experience with a critical appraisal of that character, often from another person's perspective. Such criticisms are often superfluous--not only are the observations generally apparent from the plot, but they are frequently expressed by several characters. Birkin's changeability and unreliability, for example, are noted at various times by Gudrun, an Italian contessa, Gerald, Hermione, and Ursula (pp. 16, 18, 206, 300, and 311). Why, then, did Lawrence include these redundancies when the dramatic action and the portrayal of the characters' inner experiences provide a more evocative picture? The question practically answers itself, for Lawrence appears intent on contrasting the sympathetic richness of subjectivity with the harsh reductionism of objective reflection. This technique parallels and supplements a recurrent theme of the novel: that objectification, becoming

the real or fantasized object of another's perception, makes one self-conscious and constricts one's subjective awareness.

The Discontinuity of Lawrence's Self

The analysis of the dramatic action, characterization, symbolism, and narrative style of Women in Love have all supported the view that Lawrence considered the subjective and objective modes of being antithetical. He explored alternative approaches to the duality of experience through the contrasting relationships of the two couples in the novel. For Gerald and Gudrun the worlds of harmony and opposition intermingle, eventually resulting in Gerald's self-destruction. While Lawrence dramatized a lethal denouement to the interaction of subjective and objective realms, he also maintained that living totally within either mode is ultimately destructive.

Lawrence refuted the value of a predominantly objective orientation through his symbol of the "ice-destructive knowledge" of the Arctic (WL, p. 257). He conveyed this view through Ursula's and Hermione's complaints against the destruction of integral wholeness caused by Birkin's analysis and criticism (p. 137). In "The Industrial Magnate" Lawrence sermonized against the mechanical principle and for the preservation of organic integrity. He depicted Birkin's undermining of Gerald's sense of meaning and purpose in his industrial role--paradoxically through Birkin's argument using analytic reductionism (pp. 49-51). Consistent with this attitude, Lawrence disapproved of the individual personality, which he associated

with conformity to the social world. He conveyed this sentiment through Birkin's thoughts: "He was not very much interested any more in personalities and in people--people were all different, but they were all enclosed nowadays in a definite limitation" (p. 310). This limitation is inherently related to Lawrence's view of the adaptive social world as articulated, yet lifeless: the progressive structuralization of the personality renders one's actions more determined and less spontaneous. Lawrence also argued against pride in one's self-image: Birkin criticizes Ursula for her concern with her attractiveness and repudiates his role of subservience to it. Thus, Lawrence's criticism of adaptive reality includes a censure of personal selfhood.

Lawrence similarly denounced a predominantly subjective orientation for its undermining of individual integrity. He expressed this attitude through Birkin's thoughts in "Excurse": "Fusion, fusion, this horrible fusion of two beings, which every woman and most men insisted on, was it not nauseous anyhow, whether it was a fusion of the spirit or of the emotional body?" (p. 314). Lawrence symbolized the latter form of merger as the "African process of purely sensual understanding" in which "we fall from the connection with life and hope, we lapse from pure integral being, from creation" (p. 257). Through this passage, Lawrence essentially acknowledged that sensuality has become an end in itself, rather than serving to revitalized ordinary life. Thus, for Lawrence the progressive dissolution through the subjective mode eventuates in the total loss of structure and definition, an alternate form of death.

Through his symbols of Arctic knowledge and African understanding, Lawrence represented two opposing forms of destruction associated with the exclusive adherence to one or the other experiential mode. Unless it undergoes revitalization through sensual renewal, the adaptive personality suffers ossification through its cumulative structuralization. And without the articulation of engagement with objective reality, sensual harmony involves putrescence, a reversion to an undifferentiated state. An alternative expression of Lawrence's thesis is that pure analysis leads to lifeless structure, whereas pure synthesis produces amorphousness. In contrast to these two mutually exclusive options, Lawrence envisioned another alternative: an oscillation between constructive activity and dissolution into sensuality. Whereas he dramatized Gerald's self-destruction through the interfusion of the two experiential modes, Lawrence proposed through Birkin and Ursula a life-style involving a sequential alternation between self-assertion and symbiosis. Conflict serves as a transport, annihilating their old selves and enabling the birth of the new in a state of blissful merger. Earlier differences are usually dismissed as insignificant, as the couple envisions a new world, divorced from the strife and impediments of ordinary life. Their sensuality is thereby protected from the danger of conflict set free in spontaneous living, the pitfall which destroyed their counterparts' relationship. The divergent outcome which Lawrence envisioned for the two relationships supports the view that he favored the insulation of the vital, sensual world from the harsh objective mode of confrontation.

Through his model of alternating modes of being, Lawrence maintained a thesis of the basic discontinuity of life, wherein each reborn self begins completely anew, independent of the previous self. He expressed this view in the dialogue of Women in Love. In his treatise on dissolution, Birkin disagrees with Ursula's opinion that "the beginning comes out of the end" by countering, "After it, not out of it" (p. 171). Later, Ursula adopts her lover's view in opposing Gudrun's assertion that "a new world is a development from this world" (p. 449). Ursula argues, "One has a sort of other self, that belongs to a new planet, not to this. You've got to hop off" (p. 450). Fundamental to Lawrence's belief in the discontinuity of being through successive regression and rebirths is his conception of the unconscious. He differed with the Freudian notion of the unconscious as the repository of repressed experiences. Rather, Lawrence referred back to the pristine nature of the infant's psyche, unaffected by language and therefore incapable of conscious thought. He therefore emphasized the nonverbal nature of the unconscious and virtually equated it with the sensual experience which he depicted in his characters. Without an unconsciousness of structured contents, one's being consists of one's experience; thus, for Lawrence, the experience of lapsing out of consciousness, or going blank and empty, meant the utter dissolution of the self.

Implications of Lawrence's Orientation

Lawrence's thesis of the basic discontinuity of being carries profound implications for the nature and conduct of one's life.

The sensuality that Lawrence envisioned, by virtue of its insulation from the differentiating influences of the objective mode, involves a regression to a primitive state of merger. Although Lawrence identified the sensuality as a fusion experience only in "Flitting," the other episodes in which Ursula and Birkin lapse out involve a loss of differentiation. Within this realm, the lovers' personal selves disappear--that which defines them as separate and different from one another. The partners inevitably dismiss or at least disregard their earlier differences in order to sustain their blissful harmony. In "Moony" Birkin concedes his love for Ursula so that she might cease her concern about it, thus reinstating their harmony (p. 255). In "Excurse" Birkin avoids considering the lovers' earlier conflict by dismissing Ursula's conciliatory overture about her verbal abuse of him (p. 316). The occurrence of these episodes of sensual harmony outside the realm of personal relationship involves elements of regression: a retreat from stress and conflict, a shift from verbal articulation to silent sensuality, an aversion to responsibility, a submersion of personal identities, a sense of fusion, and a distinctly primitive quality of the experience.

A related issue is whether the author viewed the sensual underworld as furthering the development of adaptive existence. In various episodes Lawrence depicted the self-restoration achieved through lapsing into sensuality, yet he shows little concern that such renewal might revitalize the self's active involvement in ordinary life. In fact, instances of sensual bliss usually result

in a disavowal of routine existence. When Gerald loses all sense of purpose in his life and work, he becomes revitalized in yielding himself to Gudrun's nurturance. Although he is the character most identified with hard objective reality, Lawrence gave no account of the restoration's impact on Gerald's adaptive functioning. Instead, it is Gerald who suggests that the couples vacation together in the Alps. In "Excurse," Ursula and Birkin impulsively quit their jobs subsequent to their ecstatic merger. They show little interest in working out the difference that divided them prior to their lapsing out. Rather than a temporary strategic retreat from reality, sensuality becomes the basis for an alternative life-style that shuns conflict, striving, responsibility, and adaptive concerns. Birkin voices this sentiment concerning their blissful merger to Ursula, "Pity we can't stop in the good darkness. It is better than anything ever would be--this good immediate darkness" (p. 323). The dramatization of Women in Love thus echoes Lawrence's pronouncement through Birkin that sensuality has lost its creative function of renewal (pp. 256-257).

Yet Lawrence did not entirely forsake the restorative function of sensuality, for he still maintained the male prerogative for activity in the larger world. Lawrence attempted to reinforce the separation of the two experimental modes by restricting sensuality to heterosexual relationships and spiritual and intellectual pursuits to male activities. By relegating women to the primarily regressive sensuality, Lawrence proclaimed male dominance over women, assigning them the role of Magna Mater. This

mode involves symbiosis, though an unequal one for the partners: like the pregnant mother who suffers morning sickness and other discomforts for her incipient infant, Lawrence's heroine must deny those aspects of herself incongruous with her self-object role for her partner, if she is to facilitate his psychological birth. Hermione cautions Ursula of the sacrifices she must endure to keep Birkin true to his purpose (WL, pp. 299-300). And like a mother of a child emerging into the larger world, Lawrence's heroine must encourage, or at least accept, her lover's quest in the outer world, even when it means leaving her for a while. Although Lawrence often portrayed the woman's objection to this maternal role of subservience to her spouse, he did not modify his view of the male prerogative accordingly. In this manner, Lawrence maintained a philosophical position that supported his narcissistic orientation and his isolation of experiential modes.

Lawrence's perspective on the discontinuous self carries profound implications for the disposition of conflicts. With his view of the discontinuous self, it makes little sense to reconcile differences. Lawrence considered the lapsing out as a complete dissolution of the old self, which therefore would erase any gains achieved through conflict resolution. He stayed true to this conviction in his portrayal of Ursula and Birkin, who generally either insist upon imposing their views on one another, or use conflict as a vehicle for lapsing into sensuality, thereby rendering their personal differences insignificant.

The irrelevance of conflict resolution for Lawrence carries a significant implication for the quality of objective experience. Since little or no progress occurs in working out differences, ordinary reality retains its essentially oppositional quality. The lack of experience with conflict resolution fosters the continuation of adversarial, hostile relations. This failure to modify the harshness of the objective world only reinforces the tendency to escape into regressive sensuality rather than to use the experience to revitalize one's efforts in ordinary life. Thus, the failure to resolve differences reinforces the schism between subjective and objective modes of consciousness.

Lawrence's failure to reconcile subjective and objective realms of awareness results in a paradoxical topography of experience in which islands of vital, seemingly real illusion stand out in bold relief against the lifeless, unreal objective world. Mollinger expressed this in chromatic terms in noting that Lawrence "use[s] splashes of colour to contrast with the pervading grey" (1978, p. 25). One instance in the novel is Birkin's focus on the bright red and yellow sexual organs of the catkin during his scientific analysis of catkin sexuality. A more cynical example is Birkin's view of humankind as "a dead tree, covered with fine brilliant galls of people" (WL, p. 122). A view from the vantage point of Winnicott's (1971) theory of transitional phenomena suggests that for Lawrence the affective coloring originating in the mother-infant symbiosis did not sufficiently suffuse out into the larger socio-cultural

world, but remained pocketed in intense fantasy realms insulated from the demands and frustrations of objective reality.

Another feature of the experiential world that ensues from Lawrence's discontinuous self is the antithesis of articulation and vitality, two basic dimensions of selfhood. Hermione perhaps exemplifies the objective approach with her striving for intellectual knowledge and her manipulation of others. The dominance of her intellect leaves her without vitality and spontaneity, yet it facilitates her incisive analytical thinking. Through her critical reflection Lawrence provides a condensed summary of the limitations imposed on Ursula by her prevailing subjectivity:

> Ursula could not understand, never would understand, could never be more than the usual jealous and unreasonable female, with a good deal of powerful female emotion, female attraction, and a fair amount of female understanding, but no mind (p. 302).

Though she exudes spontaneity and vitality, Ursula lacks the capacity to detach herself from her feelings long enough for any critical evaluation. Through these contrasting profiles Lawrence developed the theme of the antithesis between the articulation of objectivity and the vitality of subjectivity. He summed up this outlook in Ursula's declaration, "I hate subtleties. . . . I always think they are a sign of weakness" (p. 34). Birkin exhibits both poles of consciousness in their relatively pure forms, as revealed by Hermione's thoughts on his "violent and directionless reaction between animalism and spiritual truth" (p. 302). That these domains

mutually exclusive for him is indicated by Hermione's observation that "he too was without unity, without mind, in the ultimate stages of living" (p. 302) and Gudrun's comments on his having "no real critical faculty--of people" (p. 15) and his "lack of self-criticism" (p. 267). While Birkin is quite analytical and articulate in his objective mode, he is unable or unwilling to exercise these functions in his subjective life.

A Psychoanalytic Perspective on Lawrence's Self

Lawrence's view of selfhood is one that considers continuity and articulation as antithetical to vitality. A psychoanalytic perspective, by contrast, offers a conception of a self in which articulation, continuity, and vitality are compatible. Such an outlook proposes the existence of an ongoing psychic structure which is only partially manifested in conscious experience. A shifting from the creative to the adaptive, defensive, or regressive level of functioning thus involves a diminished sense of self without necessarily implying a basic change or dissolution of psychic structure. Disapproval may induce temporary suppression or dissociation of an experience, while a more intense censure may result in the more permanent defense against awareness of the event. In either case, experiences become segregated from the core self of everyday life without actually being lost permanently.

This thesis can be illustrated through an application of Kohut's self theory to "A Chair" and "Excurse." Ursula and Birkin are

initially in accord with one another on their trip to the market, each adequately fulfilling one's function as the other's self-object. Their mirroring of one another encourages their emerging experience and expression of their selves as they buy an antique chair. As the more active partner, Birkin assumes the role of grandiose self, while Ursula more closely resembles the idealizing self. Their affirmation of one another proves conditional, resulting in a lack of complementarity: Ursula does not idealize in Birkin that which he wants mirrored. Though the lovers agree on the chair, they differ on its meaning to them. Ursula becomes disillusioned with Birkin's fascination with historical England and his repudiation of the present-day country: the nostalgic longing for days of yore does not fulfill her image of a son of God. Birkin, meanwhile, disapproves of her narcissistic attachment to beautiful possessions. The retraction of their mirroring for each other threatens to disrupt their full experience of themselves. The appeal of the outside world this proves a threat to their selfhoods, even when they are drawn toward the same things. They must then choose between pursuing their outside involvements, thereby jeopardizing their self-object support, and appeasing their self-objects by constricting their outside interests. Without their respective self-object's mirroring, they lack the sense of self to engage vitally in the larger world, making the former choice of autonomy unappealing. In renouncing their attachment to material objects by giving the chair away, the lovers are also disavowing aspects of themselves as defined by their

relation to objective reality. Birkin refutes his romantic longing for the past, while Ursula implicitly forsakes her attachment to material possessions. For the two lovers, the intense dependence of their selves on the near-perfect mirroring of their self-objects, combined with the conditional support they offer each other in their roles as self-objects, leads to their disavowal of outside involvements. Their relationship thereby becomes a symbiotic merger that at least temporarily nullifies each's self-definition attained through vital encounters in the larger world.

While "A Chair" presents a voluntary disavowal of the self, other episodes illustrate a more pervasive manifestation of the loss of selfhood, beyond the scope of willful suppression. In "Excurse" Ursula and Birkin undergo intense conflict over Birkin's plans to attend a dinner for Hermione, with each expressing narcissistic rage at the other's failure to fulfill the self-object function. The loss of support results in Birkin's diminished consciousness, "a darkness over his mind" (p. 315). Psychoanalytic theory suggests that the threat of emotional abandonment associated with intense conflict encourages a regressive pull toward symbiotic dependency, and the dramatic action bears this out. The lovers experience a shift from the ideational to the sensory mode which denies their previous differences and enables their sensual harmony. Birkin actively attempts to preserve the calm by shunning discussion of their previous differences, thus disavowing aspects of his self. His active suppression serves to reinforce the split between

subjective and objective experiences. The differences are not erased, but only submerged. Their unity is only transitory, since the sustenance they receive from one another will encourage them to rediscover and express their disowned aspects of themselves, bringing out their unresolved differences. Thus, Birkin will again assert his desire for an outer life through male companionship, though perhaps with progressively less conviction. The reemergence of the conflicts suggests that Lawrence's characterizations demonstrate a continuity that supersedes the conflicts, despite the author's thesis of the discontinuous self.

The examination of Lawrence's fiction from a psychoanalytic perspective suggests that Lawrence's self exhibits a continuity across time, though that continuity involves a polarization of subjective and objective modes of experience. Lawrence's outlook thus resembles the narcissistic orientation described by Bach in clinical terms:

> Whereas psychotic and borderline patients in principle try to change reality to conform with their inner life, narcissistic patients have generally made peace with reality on condition that they don't always have to live in it. They inhabit the world without being embedded in it. The interpenetration and mutual enrichment of inner life and reality are a problem for them; a problem concretely exemplified by their difficulty in coordinating self-love and object-love (1980, pp. 173-174).

Lawrence illustrates such an outlook in Birkin's comment to Gerald, "Instead of chopping yourself down to fit the world, chop the world down to fit yourself" (WL, p. 205). Birkin's and Ursula's mutual

decision to resign their jobs and their flight from the Alps to Italy dramatize the avoidance of reality in favor of their fanciful world. In Aaron's Rod and Kangaroo, Lawrence continued his literary exploration of travel as a means of escaping harsh reality with the illusory hope of discovering a more hospitable culture. Indeed, Lawrence's own extensive travels and his plans to establish his utopian Rananim, particularly at the time of his own political persecution, demonstrates the role of withdrawal in Lawrence's own life. His fiction writing can similarly be viewed as a retreat from reality to a world of his own making, one in which he maintains ultimate control. Perhaps writing provided Lawrence a compromise solution to his polarized modes of experience, such that he could evocatively articulate his self-issues while removed from the emotional turmoil of direct personal contact. Thus, Lawrence may have resembled Birkin in his incisive observations, yet still have been "without unity, without mind, in the ultimate stages of living" (p. 302). Lawrence may also have been able to apply the perspective gained from his writing to his personal relationships. Though the present study has not examined that assertion directly, Chapter X suggests that possibility in finding some progression in Lawrence's fictional handling of self-issues. This interpretation of fiction writing as a compromise solution to Lawrence's self-issues presents a further answer to the irony posed in Chapter VI, that of Lawrence's ability to depict multiple egocentric perspectives while pursuing art for his own sake.

The Creative Mode: The Road Not Taken

Lawrence's antithesis of the structuralization and dissolution of the personality contrasts with a synthetic position that allows for the preservation of identity as well as the creative response to conflict. His perspective thus differs from that of Lichtenstein (1965) and Holland (1984), who viewed change and continuity as essential complements in the establishment of stable identity. Lawrence's handling of conflicts by insulating sensuality from ordinary reality contrasts with Koestler's view of creativity as involving both mental regression and maintenance of rational functions (1964, p. 316). Lawrence's concern about "the death of the creative spirit" (WL, p. 257) appears appropriate to his vision of the discontinuous self when viewed from Koestler's perspective. Lawrence's opposition of the two modes of being contrasts with Koestler's position, which proposes a continuum of subjectivity and objectivity, of art and science, and of beauty and truth. Furthermore, Koestler refuted Lawrence's thesis of the inevitable stultification of vital existence with self-definition when he affirmed, "The creative act, by connecting previously unrelated dimensions of experience . . . is an act of liberation--the defeat of habit by originality" (p. 96).

Lawrence indicated some recognition of the potential synthesis of subjectivity and objectivity in Women in Love, though he was pessimistic about its actualization. He proposed that the African process of dissolution arose long ago, when "the relationship between

the senses and the outspoken mind had broken" (p. 256). Though stated in the negative, this proposition suggests the possibility of bridging subjective vitality and objective articulation. Lawrence proceeded to describe his vision of creative relationship in his account of "the paradisal entry into pure, single being" (p. 258), a state he elsewhere symbolized in terms of stellar equilibrium (p. 147) and concretely manifested in Birkin's short-lived empathy for Ursula (p. 150). In this episode Lawrence showed Birkin holding his own needs in abeyance long enough to express genuine concern for Ursula as a separate person, with feelings of her own. Furthermore, Birkin appears to maintain his own separate self in admiring her without identifying himself with her. In this brief episode Lawrence envisioned the paradoxical state of being united with another while still maintaining the discerning perspective granted by separateness. Lawrence thus provided a brief glimpse of the transcendence from narcissism to empathy. He arranged for Birkin to reach the threshold of stellar equilibrium, but was unable to take him beyond it. The following chapter examines the vicissitudes of vital selfhood which stood in the way of Lawrence's attainment of it through his art.

CHAPTER VIII

LAWRENCE'S SENSUALITY: ON NOT COMING TO TERMS WITH REALITY

The present study has examined Lawrence's Women in Love with regard to his resolution of narcissistic issues. The analysis in Chapter VI concluded that Lawrence did not orchestrate his characters' transcendence of their own egocentric perspectives; rather, he contrasted the characters' internal viewpoints with the reflected appraisals of them by the other characters. This contrast anticipates Lawrence's more basic division between the subjective and objective modes of consciousness, discussed in Chapter VII. The plot, characterization, symbolization, and narrative style of Women in Love indicate that Lawrence's disposition of the duality of consciousness was not a synthesis that reconciled the two modes, but an antithesis that polarized the two modes and magnified their qualitative differences. The study has concluded that the characterization and dramatic action of Lawrence's fiction failed to embody his vision of stellar equilibrium, a state comparable to the working through of narcissism and the attainment of empathy. He did, however, provide fleeting glimpses of such a condition, as in the episode in which Birkin's sympathetic understanding facilitates Ursula's self-disclosure of her personal history (WL, p. 150). Thus, in his fiction Lawrence arrived at the threshold of the separate-but-related ideal, yet his basic resolution to the duality of consciousness was a retreat from it.

The focus of the current chapter concerns the issues responsible for Lawrence's failure to transcend the basic narcissistic orientation. His portrayals of the occasional episodes of empathy in his characters establishes his own capacity for empathy: this evidence suggests that Lawrence's narcissistic orientation involved a defensive function rather than simply manifesting a developmental arrest (Bach, 1977; Stolorow & Lachmann, 1980). In considering the narcissistic state of consciousness, Bach asserted that "the person may be capable of both ways of thinking [narcissistic and 'normal'] but chooses the narcissistic mode as a preferred way of dealing with the world" (1977, p. 221). Various themes addressed in Bach's paper and in Lawrence's fiction contribute to an understanding of the author's failure to orchestrate the transcendence of egocentrism in his fiction.

Narcissistic Subjectivity: The Infinite Here-and-Now

In Women in Love, Lawrence depicted the process of self-vitalization totally within the here-and-now through Ursula's and Birkin's usual response to conflict--lapsing out of ordinary awareness. These episodes exemplify Fast's (1984) conception of the event-centered identity experience that retains its narcissistic orientation. Lawrence himself depicted the basic qualities of that phenomenal world through his characterization of the elderly spinning woman in Twilight in Italy:

> Her world was clear and absolute, without consciousness of self. She was not self-conscious, because she was not aware that there was anything in the universe except her universe. . . . That I had a world of my own, other than her own, was not conceived by her (p. 24).
>
> There was nothing which was not herself, ultimately. Even the man, the male, was part of herself. He was the mobile, separate part, but he was none the less herself because he was sometimes severed from her (p. 25).

Lawrence's description of the spinning woman captures the essence of the narcissistic world: the illusion that one's experience constitutes the totality of existence; the lack of self-consciousness and of awareness of others because events are experienced as wholes, without differentiation of self and other; the annihilation of any persons or events that challenge one's being, simply by turning one's attention elsewhere; and the failure to recognize any other perspective than one's own. His depiction of the woman as "eternal, unchangeable, whole even in her partiality" (p. 25) indicates Lawrence's appreciation of the irony that such a sense of wholeness is predicated on the isolation of the here-and-now from the larger context.

Particularly in his depiction of fusion, Lawrence dramatized intimacy in a world without psychological time or space. Being perfectly content in each other's arms, Ursula and Birkin experience no spatial or temporal separation. Their psychological world thus parallels Schachtel's portrayal of intrauterine life as lacking biological space and time:

> Intrauterine life has no space, since the embryo is one with its mother and does not have to move in order to find nourishment or shelter. It has no time, since there is neither a rhythmic change between rising and falling need tension nor the tension between "now" in which the organism senses (sees, hears, feels) something and a future "then" in which it will incorporate it as food or use it in some other way (1959, p. 69).

The lovers, though, have a wealth of past experience, and their bliss can only retain its timeless quality as long as nothing evokes memory or anticipation. Lawrence therefore associated the lovers' ecstasy in "Excurse" with their ability to "forget perfectly" (p. 320). Ursula's occasional anticipation of their potential separation fixes their encounter in time--only Birkin's reassurance of his changeless devotion restores the eternal Now. Lawrence also characterized the sensual encounters as peaceful, without "any desires or any will" (p. 255). On several occasions Birkin subdues Ursula's rising passion in order to preserve the tranquility. Such heightened sexual tension would only point the couple toward the future in their longing for release. It is the preservation of the eternal and infinite Now of the womb-like that Lawrence considered "deeper, further in mystery than any phallic source" (p. 320).

It is the experience of tension that signals a rupture in the sense of completeness and harmony. Tension itself implies a need or a lack, a dissatisfaction with the present, with the world either failing to alleviate the need or presenting an obstacle to its gratification. For the tenuous self, any experience of tension is highly distressing. Without a sense of continuity of oneself

across situation and time, the need for an immediate sense of wholeness becomes all the more pressing. In his exploration of the quest for selfhood, Lawrence expressed through his characters the urgency to restore harmony between the self and the world. Though he expressed an intense longing for harmony and unity, he rejected striving for it. Through Birkin he refuted willfulness: "While either of us insists to the other we are all wrong. But there we are, the accord doesn't come" (WL, p. 254). Willfulness represents a detachment from the outer world, much as tension does. Through his protagonist Lawrence expressed the ideal of "not to have any thoughts or any desires or any will. . . . To be content in bliss, without desire or insistence anywhere, this was heaven" (p. 255).

One function of Lawrence's emphasis on the womb-like quality of sensual experience was his particular approach to sexuality. In both The Rainbow and Women in Love he portrayed the man's aversion to lust and preference for more tranquil sensuality. In The Rainbow Anton Skrebensky experiences self-dissolution under the stimulation of Ursula's passion. While Ursula's lust in Women in Love does not disturb Birkin's sense of self to the same degree, Birkin nonetheless attempts to subdue her sexual passion. The sequence of arousal, climax, and resolution may involve such intense changes that it disrupts the sense of continuity of the immediate experiential world and of the self that remains so closely identified with it. The sexual tension implies a lacking, a need that points

to the future for gratification. It may be all the more distressing for the tenuous self, whose vital identity is bound to immediate experience and which lacks a sense of continuity across time and situation. Indeed, it may be particularly difficult to reconcile the extremes of the excited self with the quiescent, tensionless self.

Through the episodes of Ursula and Birkin lapsing into intimate connection, Lawrence portrayed the insulation of the immediate moment from external considerations. As Lawrence's protagonist, Birkin actively resists Ursula's overtures that imply the couple's existence outside of their immediate experience. Although annoyed with her pleas for reassurance of eternal love, he placates her insecurities to prevent the further intrusion of her concerns for tomorrow. In "Excurse," he dismisses her concern about their preceding argument. Birkin's denial of the larger context extends to a renunciation of personal identity, the individual's consistencies across time and situation. He advocates to Ursula that "we will both cast off everything, cast off ourselves even, and cease to be, so that which is perfectly ourselves can take place in us" (p. 143).

It is ironic that one of the disruptions to Birkin's sensuality of the eternal moment is Ursula's concern that it last forever. In her insecurity she seeks a changelessness in their relationship that essentially amounts to a denial of psychological time: she requests a guarantee against significant changes that would distinguish between a now and a then. She further seeks assurance of Birkin's

total commitment to her that would exclude any outside interests that might come between them, thus introducing psychological distance between the two. While such constraints are unacceptable to Birkin, he, too, has sought pledges of eternal commitment from Ursula and Gerald. Noticeably lacking in these pledges is the realization that genuine commitment involves at least occasional self-sacrifice. Birkin avoids such constraints on his illusory complete world in seeking an ultimate pledge "that leaves one free" (p. 207).

While Lawrence was unequivocal in his renunciation of personal identity in the unworldly sensual realm, he remained ambivalent with regard to the differentiation of self and other in this realm. In "Flitting" he glorified a merger in which

> there was no I and you, there was only the third, unrealized wonder, the wonder of existing not as oneself, but in a consummation of my being and of her being in a new one, a new, paradisal unit regained from the duality. How can I say "I love you" when I have ceased to be, and you have ceased to be: we are both caught up and transcended into a new oneness where everything is silent, because there is nothing to answer, all is perfect and at one. Speech travels between the separate parts. But in the perfect One there is perfect silence of bliss (pp. 378-379).

This represents a reversal of his expressed position in "Excurse," in which Lawrence renounced both emotional and spiritual forms of fusion (p. 314).

Lawrence's alternative vision was his image of stellar equilibrium, yet its embodiment in the dramatic action more closely resembles a hierarchical satellite system, with the lunar woman

reflecting the solar light while creating the illusion of reflecting man's earthly radiance. The essential inadequacy of this arrangement for Birkin is that he wants the woman to reflect man's earthly, sensuous qualities rather than some celestial ideals. Lawrence's protagonist does not want to see his lover in her own light: in "Mino," Birkin confirms Ursula's accusation that he does not care about her thoughts, ideas, or feelings. Instead, their unworldly encounters involve either Ursula's subservience to Birkin's sensual longings or a more total fusion. In the former instance Birkin resembles Kohut's profile of the grandiose self being mirrored by a somewhat separate self-object (1971, pp. 115-117), whereas the fusion experience resembles Kohut's picture of the more primitive "merger through the extension of the grandiose self" (1971, pp. 114-115). In neither case, however, is the partner experience as fully other (i.e., a separate locus of subjectivity that is valued in its own right, rather than according to its support for or conflict with one's own subjectivity).

Articulated Subjectivity in the Natural World

In his previous novel, The Rainbow, Lawrence expressed a realization of the positive function of objective experience in heightening awareness of one's world and oneself. He did so through his contrast of Ursula Brangwen with Anthony Schofield, a brother of her teaching colleague and a farmer so enmeshed in his way of life that he was "like an animal moving in its unawareness (p. 415).

Ursula's daily world is stark and barren by comparison, particularly following her initiation into "The Man's World" (R, Ch. 13) through her teaching position in the authoritarian school system of Ilkeston. She becomes intrigued with Anthony, "as if in a mesmeric state. In her ordinary sense, she had nothing to do with him. . . . It made her alert, and yet her mind went out like an extinguished thing. She was all senses, all her senses were alive" (p. 414). Yet Ursula's immersion into Anthony's unreflected, sensual world is distinctly different from his experience of it. She appreciates the moon rising in the twilight sky, whereas "he did not see it. He was one with it. But she saw it, and was one with it. Her seeing separated them infinitely" (p. 417). Her awareness is a function of her history of detached, objective reflection, which allows her to experience objects as separate from her. In nature Ursula is able to bridge the polarity of subjectivity and objectivity in both feeling one with the moon and seeing it across a distance. Since Anthony has remained submerged in his sensual world, he has neither experienced others as distinct, separate entities, nor has he acquired a similar sense of himself. Their differences leave Ursula "with an inconsolable sense of loneliness. Her soul was an infant crying in the night. He had no soul. Oh, and why had she?" (p. 416). Through the experience of communing with nature, Lawrence distinguished between a basic embeddedness in the totality of one's immediate experience and a more differentiated subjectivity involving heightened awareness of both self and others. The former state

corresponds to Schachtel's (1959) account of primary autocentrism and to Fast's (1984) conception of narcissistic event-centered experience, whereas the latter represents a transcendence from the egocentric perspective to an empathic sensitivity. Lawrence's distinction between the backgrounds of Ursula and Anthony implies the role of objective experience in mediating the transition. His depiction of Ursula's attempt "to keep [Anthony] at a distance, yet to keep him near her" (p. 417) anticipates Lawrence's imagery of stellar equilibrium in Women in Love.

The Failed Reconciliation of Experiential Modes in the Interpersonal World

In Women in Love Lawrence attempted the further exploration of the issue of objectification within the predominately subjective realm. He extended the imagery from the natural world to interpersonal life. The discussion in Chapter VII argued that Lawrence essentially failed to present a viable realization of stellar equilibrium, or mutually empathic relationship. The introduction of other persons into the field of experience raises important narcissistic issues not present in the impersonal world of nature. The realization that the other is a locus of thought, feeling, and intentionality--a conscious center of an experiential world comparable to and yet different from one's own--bursts the narcissistic illusion that one's experience comprises reality. The otherness of the partner, particularly as it arises in conflict, implies the relativity and

limitation of one's own perspective, the realization that one's perspective is only a perspective on reality, and not identical with reality. This represents a diminishment of selfhood in the personal world beyond the factor already addressed: that the other's perception of one as an object encourages one's own detached view of oneself as an object, with the objectification diminishing the rich, embodied awareness of self and others.

By failing to recognize the otherness of the partner in the sensual realm, Lawrence maintained the narcissistic illusion within the subjective sphere. Through his denial of the particular personality and identity of his partner, Birkin sees her not as a specific person, but as an embodiment of the generic Woman, thereby preserving the illusion of universality to his experience. During their sensual retreat Birkin repudiated not only Ursula's personal identity in its larger sociocultural context, but also her being as a center of subjectivity. In proposing their impersonal commitment to one another, he protests, "I don't want your womanly feelings, and I don't want your thoughts nor opinions nor your ideas" (WL, p. 143). Lawrence portrayed a somewhat weaker version of this in Ursula, who "hid her face on [Birkin's] shoulder, hiding before him, because he could see her so completely" (p. 316). While her hiding suggests an aversion to being an object of another's vision, Birkin's willful blindness implies a broader egocentricity that denies perspectives other than his own. Furthermore, Birkin resists any objectification that might diminish the fullness of his

sensuality. Thus, Lawrence often portrayed the sexual encounters as inhuman and impersonal to preserve the vital, eternal sensual moment. His caution against the threat of objectification in personal relationships prevents him from fully appreciating the otherness of the partner. In this respect, Lawrence did not successfully translate into the interpersonal realm the articulated objectivity exemplified by Ursula's appreciation of the rising moon in The Rainbow.

Lawrence was by no means oblivious to the otherness of one's partner, and he specifically addressed this issue in The Rainbow. His attention to this aspect of experiencing another indicates that this distinction was not one that he assumed, but one that confronted him in a meaningful way. Lawrence described the couple of Tom and Lydia as "such strangers" with "such intimacy of embrace and such utter foreignness of contact!" (p. 44). Tom experiences Lydia as "this awful unknown next to his heart" (p. 53), while "it irritated her to be made aware of him as a separate power" (p. 57). Yet it is the sense of separation and the quality of otherness that allows for the possibility of genuine empathy. When his wife confronted Tom with his desire for another woman, "a space opened before him" and Lydia "was again the active unknown facing him" (p. 88). Tom overcomes his anger at the rebuke to consider that "she might be lonely, isolated, unsure. She had seemed to him the utterly certain, satisfied, absolute, excluding him" (p. 89). Lydia answers his show of concern in stating, "I want you to know there is somebody

there besides yourself" (p. 89). Her request, however, proves problematic for Tom: "And it was torture to him, that he must give himself to her actively, participate in her, that he must meet and embrace and know her, who was other than himself" (p. 90). Tom's response, however, retains Lydia's presence for him while diminishing her otherness. He accomplishes this feat by "losing himself to find her, to find himself in her" (p. 90). Tom shuns his active involvement, wishing instead that "he could be destroyed, burnt away till he lit with her in one consummation" (p. 90).

This brief episode represents one of Lawrence's few substantiations of his symbol of stellar equilibrium in the dramatic action. As with Birkin's transient compassion for Ursula in Women in Love (p. 150), Lawrence portrayed Tom's brief empathy for Lydia. In both instances the male protagonists quickly revert to a narcissistic orientation. Lawrence's episode in The Rainbow refers to both sorts of narcissistic positions explicated by Kohut: the self-absorption of the grandiose self and the self-abnegation of the idealizing self. The former condition is implied in Lydia's accusation that Tom is only aware of himself, whereas the latter is demonstrated in Tom's retreat from active encounter between separate individuals through self-abandonment. Both types of narcissism involve an obscuring of the real qualities of the other: the grandiose self experiences the self-object only in terms of its own self-enhancement, whereas the idealizing self overlooks the other's real human needs in idolizing its self-object.

Through the episode Lawrence implicitly contrasted two qualitatively different states of awareness of the other as other. The first type is narcissistic anger at the failure of the self-object to serve the self: the self-object is otherwise taken for granted as an extension of the self. Tom first reacts in anger in experiencing Lydia's comment as an accusation. Once the interpersonal gap has been established, Tom is able to gain perspective on Lydia to realize her human needs as well. His empathy represents a second type of awareness of the other, qualitatively different from the first: empathy involves appreciation of the other for whom he or she is, independent of the self, whereas narcissistic anger focuses on the other for what he or she is not, in terms of the self.

Through this episode Lawrence demonstrated an aversion to adult sexuality that involves the active participation of both partners. Bach indicated that narcissistic individuals have difficulty with love: "they can be either 'all themselves' or 'all somebody's lover,' but seem to find it difficult or impossible to integrate or articulate these two apparently complementary views of the self" (1980, p. 176). In The Rainbow, Tom resolves his distress by losing himself in his wife. In Women in Love, by contrast, Birkin attempts to limit Ursula's presence by gently urging her to yield her active sexuality. These attempts represent the two narcissistic postures, the grandiose and the idealizing, that contrast with normal adult sexuality, which, according to Bach,

"requires the capacity to simultaneously enjoy oneself as subject and as object by identifying with the object; it requires the capacity to accept objects that differ from oneself" (p. 173). By contrast, the sensuality depicted by Lawrence in these two novels involves the suspension of activity of at least one of the partners.

Through this incident Lawrence demonstrated a momentary transcendence of narcissism to empathy, yet he also indicated a discomfort with it which encouraged a retreat to a narcissistic orientation. The difficulty involves the aspect of the simultaneous psychological closeness and distance implied in empathy, which requires both distance to see the other as an individual independent of oneself and proximity to feel with the other. Empathy thus requires embracing the paradox of simultaneous separateness and relatedness in forming a dual unity (or a unified duality). Lawrence orchestrated a retreat from this state, either in the absorption of the other into the grandiose self, as in Birkin's case, or in the absorption of the self into the idealized other, as in Tom's case. Through these two characters Lawrence demonstrated the discomfort of empathy as a principal barrier to the transcendence of narcissism. He thus showed only transitory glimpses of empathic awareness: the typical mode of relating for his character remained either the distancing of critical objectivity or the uniting of sensual intimacy.

Summary

In The Rainbow and Women in Love Lawrence developed the sensual realm within the bounds of immediate experience, making a point of ignoring, and even repudiating, the broader context. While developing the intimate relationship as the core of this subjective world, he did so with a denial of the otherness of the partner and of psychological distance between partners. Instead, Lawrence orchestrated an absorption of one partner into the other, if not a more complete fusion of the two. He depicted both versions of narcissistic blending, with the male protagonist assuming either a grandiose or an idealizing posture. Lawrence also portrayed a denial of psychological time by maintaining within the sensual realm a relatively constant quiescent state, such that no fluctuation in tension would distinguish any meaningful difference between two points in time. Tension and conflict were relegated to the objective world of daily life and actively excluded from the sensual realm, thus preserving the illusion of timeless bliss. Through the depiction of a pleasurable, tensionless state that lacks psychological time and space, Lawrence glorified a womb-like sensual realm. He repudiated both instances of empathy, with expressed discomfort with the paradox of togetherness and separateness.

Lawrence's Abstract Posture: Advocacy rather than Analysis

Even with his advocacy of pure sensuality, Lawrence was not content with simply dramatizing the sensual realm and the obstacles

to its realization. He wrote in a more objective mode in his abstract discourses, through which he sought conceptual clarification of the self-issues that pervade his fiction. These lectures appear interspersed in his fiction as well as in his critical essays. The propositions are usually forwarded through the narrator or from the male protagonist's perspective, though this distinction often remains unclear--a point that further suggests that Lawrence identified with his characters rather than empathized with them. Indeed, critics have commonly noted Lawrence's liberal insertion of analytic discourse into the narrative as a common characteristic or fault of his fiction, depending upon the particular perspective assumed.

It is ironic that an author so dedicated to sensuality engaged in such extensive discourse whose style contradicts its content: that is, its conceptual abstraction is basically antithetical to its message of sensual immediacy. This apparent discrepancy is attenuated somewhat by the particular quality of Lawrence's discourses: Rieff (1966) contrasted Lawrence's style of advocacy with Freud's analysis. In contrast to his own attempt to protect the purity of sensuality from reality constraints, Lawrence demonstrated considerable affective infusion of his objective world. He imbued his beliefs, attitudes, and opinions with an orientation corresponding to his egocentric subjectivity: a dogged insistence on positions serving his self-needs and an often vicious repudiation of those frustrating them. Even with Lawrence's vigorous advocacy,

his sermonizing remained objective with respect to its structure: the concern with the abstract and categorical over the concrete and particular.

Through his male protagonists, Lawrence developed his thesis of the two mutually exclusive realms of vital experience, the sensual and the spiritual. The former, as we have seen, transpires in heterosexual intimacy that approaches fusion of identities. The latter, however, involves turning one's attention from the intimate relationship toward the larger world--in the terms of post-Freudian psychoanalysis, a shift from the comfort of symbiotic relations to the aspirations of the grandiose self. Through much of his writings, Lawrence reserved the dual realms as the male prerogative, while relegating the woman's role to man's sensual partner, and possibly the mirroring support for his endeavors. As noted earlier, this proposed arrangement represents not only blatant sex discrimination, but also an effort to insure a reliable self-object for the man's tenuous selfhood. In Women in Love, Lawrence apparently allowed some ambiguity regarding the female role by portraying Hermione's extremely analytic manner--though this caricature may also exemplify Lawrence's conviction of woman's innately deficient analytic abilities.

Lawrence's venture into abstract musings supported the narcissistic illusions of the sensual realm in another important way--by fostering a sense of the infinite and eternal. Lawrence affirmed this thesis, though in a rather skeptical manner, through the dialogue between

Hermione and Gerald in Women in Love. Hermione expounds on the grandeur of objective knowledge, which leaves her feeling "so uplifted, so unbounded" (p. 80), and Gerald concurs in proclaiming the "limitless feeling" derived from such knowledge (p. 81). Abstract awareness, by virtue of its release from the particularities of specific events, facilitates such expansiveness. This mode complements Lawrence's sensual realm, which achieves its unboundedness by quite a different way--the insulation of the here-and-now from the larger context of time and space, such that it seems to fill all time and space. The subjective infusion of Lawrence's theories adds a richness to his abstractions, lending him a cosmology of spirit and flesh, rather than a constricted intellectual perspective. Lawrence opted against a problem-solving objectivity that often recommends compromise; instead, his advocacy attempted to persuade the outer world to his viewpoint, thus maintaining his egocentrism. Though Lawrence recognized the obstacles to his ideals, as indicated by the objections of other characters to his protagonist's insistence, he did not substantially alter his position: his protagonist may suppress his assertion, but he does not yield.

Lawrence's abstract sermons offered him a respite from his discomfort with the sensual realm without requiring his full and active involvement in daily reality. Through Birkin, Lawrence indicated his reluctance to pursue the sensual lifestyle to its ultimate conclusion--a theme subsequently expounded in the novels of Lawrence's leadership period. In "Moony," Birkin "did not want

a further sensual experience--something deeper, darker, than ordinary life could give" (p. 256). Lawrence equated this sensual realm with the African process of dissolution, and he suggested a certain abhorrence with the self-consummation it entails. Lawrence offered the drowning of Gerald's sister and her beau, and the suicide of Gerald himself, as testimony to the dangers inherent in sensual immersion. Lawrence developed this theme in other works as well--through the green demon that haunts Dollie Urquhart in "The Princess," and through the demonic guide that symbolizes sexual passion in "The Woman Who Rode Away." Lawrence's spiritual exhortations offered him some relief from such internal presses, yet it also circumvented any demands for his active commitment in the larger world. Lawrence's message was the preservation of sensuality from the contamination of the mechanized, hostile outer world, and its adherence insured that Lawrence was predominantly in opposition to others, rather than committed to some positive action. His fantasy of the utopia Rananim remained just that--a fantasy. Lawrence preserved his tenets from the test of reality, and thereby avoided disillusionment over them--the source of frustration remained external, in the harsh criticism of society and the disloyalty of his would-be disciples. In this way Lawrence resembles his protagonist Birkin, whose sermonizing leaves him suspended halfway between adaptive reality and active sensuality, so that neither unduly disturbs his eagerly-sought repose.

Lawrence's Failure to Bridge Subjective and Objective Realms

The present study has established qualifications to the notion that Lawrence maintained totally separate and distinct subjective and objective realms. First, his depiction of Ursula's appreciation of the moon in The Rainbow, in which "she saw it, and was one with it" (p. 417), embodies in the natural world the paradox of simultaneous perspective and identification (see pp. 151-154 of the present study). Second, Lawrence's objective mode of abstract discourse manifests the subjective infusion of affect, leading to a spiritual perspective. While Lawrence demonstrated these achievements, he also failed to embody his symbol of stellar equilibrium in the ongoing relations of his characters. The two transient episodes of empathy discussed in the present study only highlight his failure to envision a more enduring mature selfhood through his fiction. Tom's brief empathy for Lydia in The Rainbow and Birkin's transient interest in Ursula's past in Women in Love both dramatize the personal pain associated with the experience of otherness. The natural world, by contrast, lacks other centers of awareness comparable to one's own, and therefore does not pose a great challenge for bridging subjective and objective orientations. Fiction writing is similar in this respect, since it is addressed to an implied future audience, rather than directly confronting Lawrence with the other's presence. The characters likely serve as transitional objects (Winnicott, 1971), neither fully inner or

outer, and therefore do not fully pose the experience of otherness. This feature of fiction provides a further answer to the conundrum posed in Chapter VI: how could Lawrence have been pursuing art for his own sake in addressing his characters' egocentrism, when he demonstrated an ability to assume the various personal perspectives of his characters? The answer is that his characters did not possess the otherness of living persons, and therefore, did not confront him with the narcissistic problem of experiencing himself both as subject and as object of another's attention.

Lawrence's failure to achieve a more complete reconciliation between the two experiential modes on a personal plane leaves his illusion of the infinite virtually intact in both concrete and abstract spheres. Unless one fully recognizes and accepts the other as an independent locus of awareness, or unless one fully realizes the continuity of one's own being across time, then the illusion of the infinite here-and-now goes essentially unchallenged. The present chapter's argument that Lawrence did not dramatize a sustained realization of otherness and the preceding chapter's thesis of Lawrence's view of the discontinuous self thus suggest that in his fiction Lawrence did not transcend the event-centered narcissism defined by Fast (1984). Besides his subjective egocentrism, Lawrence also maintained an objective sense of the infinite through his spiritual abstractions. Within this mode the other is not experienced as a center of consciousness, but as an embodyment of a universal principle. The thrust of this argument is not to discredit sensuality

or spirituality; rather, it attempts to demonstrate how Lawrence managed to interweave the concrete and the abstract, the subjective and the objective, while avoiding the full realization of otherness. And it is only through this realization that one can transcend the idealizing and grandiose forms of immature narcissism to attain empathy and mature narcissism.

It appears quite likely that a reconciliation of the two modes of consciousness within the realm of daily life would have been unacceptable to Lawrence. An application of Waelder's (1965) and Koestler's (1964) works on creativity suggests two basic sorts of resolution, the adaptive/scientific and the creative/artistic. The former functions primarily within the objective realm and addresses practical aspects of the conflict. It assumes a problem-solving orientation that attempts to manipulate the world to achieve one's purposes. While its aim is subordination of the world to one's ends, it inherently involves a constriction of experience toward a focalized objective. The latter approach is oriented toward acceptance of the environmental limitations and adjusting oneself to them. The acceptance implies an openness to experience which preserves the subjective richness. It is perhaps paradoxical that the mode which attempts a control of the environment and an overcoming of human limitations involves a constriction of awareness, while the mode that admits limitations lends itself to a fuller appreciation of the complexity and subtleties of life. Koestler's work distinguishes two different types of response within the

artistic--the comic and the tragic. The comic involves a sublimated discharge of aggressive drive associated with the conflict. It involves a dissipation of the inner tension experienced as a result of the conflict, and the release may either facilitate acceptance of the incongruity or make it less problematic intrapsychically, suspending any need to reconcile the incongruity. Lawrence's comedic resolution in "Tickets, Please" demonstrates such release related to the issue of commitment which likely rises out of the conflict between autonomy and attachment. The solution of shifting the burden of the problem from oneself to another represents neither a problem-solving approach nor an acceptance of the paradox of separateness and relatedness--rather, it functions as a release of tension and a temporary escape from the predicament. Lawrence's disposition of conflict through lapsing out resembles the comic approach in its discharge of anger, its release of tension, and its failure to work through an acceptance of the incongruity. The tragic response, on the other hand, involves an acceptance of the differences as irreconcilable. Unlike the adaptive solution, it acknowledges the inability to satisfy both sides of the conflict--whatever compromise is attainable inevitably falls short of satisfying one's needs. With self-issues, this involves narcissistic frustration which must be worked through in order to accept fully the reality that the world is not at one's disposal and to transcend the egocentric orientation.

It is paradoxical that such a premature closure on conflict to restore the immediate sense of wholeness and harmony prevents

the attainment of self-continuity across time. Koestler's (1964) exploration of the creative act suggests that only by tolerating the dissonance of incongruous perspectives is one able to attain a broader outlook which encompasses both. This thesis applies both to the conflicting viewpoints of self and other and to the subjective feelings and objective reflections, for either self or other. When such reconciliation occurs predominately in the objective mode, it takes the form of problem-solving and adaptation; in the subjective mode, the acceptance of irony or paradox. Neither of these possibilities held any substantial appeal for Lawrence: he viewed adaptation and compromise as acquiescence, and he resisted both the acceptance of limitations and the admission of coercive dominance. With such unappealing solutions to the self-issues with which he struggled, it is hardly surprising that he opted for a perspective that sought the intensity of unmodulated sensual experience while maintaining the hope for its future realization.

As demonstrated in earlier chapters and expanded upon in the present, Lawrence did not succeed in substantiating the symbolism of stellar equilibrium in the dramatic action of Women in Love. The fleeting instances of empathy in this novel and The Rainbow only accentuate his more typical failure to realize the paradox of simultaneous togetherness and separateness implied in his symbol of stellar equilibrium and the concept of empathy, as presented in this study. Instead, egocentric subjectivity and critical objectivity remain fundamentally opposed. Lawrence's preaching bears the stamp of this polarity, and it represents an enactment

in the larger world of Lawrence's personal struggle to reconcile subjective and objective experience. As such, his approach could not help but foster the duality he attempted to bridge. Thus, he sought to present his message of embodied vitality under siege of societal oppression, without first having reconciled his own polarity between a narcissistic subjectivity and a critical, hostile objectivity. Without establishing his own empathy to bridge the polarity, Lawrence was doomed to replicate in society the conflict which he dramatized in his fiction. In pressing forward his own viewpoint without respecting the orientation of others, Lawrence alienated a large cross section of English society. The aggressive tinge to his stance served to provoke retaliatory criticism. His intense, passionate insistence on sensuality inspired the allegiance of uncritical followers, many of whom applauded his works for reasons of which Lawrence would have disapproved. Critics thus polarized around Lawrence in a manner that parallels the conflicts in his works--either critical rejection or unconditional idealization. More so than most other authors, Lawrence discouraged a critical response that incorporates compassion and objective acumen into a truly empathic appreciation of his works.

CHAPTER IX

LAWRENCE'S EARLIER WORKS: THE ORIGINS OF HIS SELF-THEMES

The study has thus far examined D. H. Lawrence's literary exploration of self-issues primarily in Women in Love. While the novel represents only a narrow time span in Lawrence's literary efforts, it occurred at a critical time in his life, one marked by poverty and persecution. The couple depended to a considerable extent upon the generosity of friends and patrons for their subsistence. The censorship of Lawrence's previous novel, The Rainbow, had political as well as financial ramifications. With the onset of World War I, Frieda's German extraction and Lawrence's anti-war sentiments aroused suspicion among their Cornwall neighbors and the petty civil officers, creating a scenario which Lawrence fictionalized in "The Nightmare" in Kangaroo. These stresses, in addition to an intensification of Lawrence's chronic health problems, no doubt exacerbated Lawrence's self-issues. Particular conflicts were relevant not only within their specific domain, but also in terms of their more general impact on selfhood. Such a situation likely makes the self-object function of others all the more predominant, to the diminishment of an appreciation of their intrinsic qualities. Thus, Women in Love serves as a nexus for the various self-issues that pervade Lawrence's works. Within this novel, themes from earlier works converge into a central concern for a viable selfhood, while later works demonstrate Lawrence's

partial resolution to this issue. An exploration of the broader literary context enhances an appreciation of the vicissitudes of the selfhood themes which Lawrence focused on in Women in Love.

A survey of Lawrence's earlier novels reveals his exploration of self-issues in their less problematic forms. In The White Peacock, Lawrence contrasted naturalistic living with ambitious striving, drawing on the Biblical theme of expulsion from paradise. He also dramatized in his early works the conflict of the emergent self between maintaining self-object support and expressing instinctual urges of aggression and sexuality that may jeopardize that support. His fiction suggests the futility of attempting to resolve this dilemma within a heterosexual relationship, leading Lawrence to define separate realms for sensuality and ambition in Women in Love. Lawrence depicted the male self's failure to find affirmation for his assertion and sexuality from his female self-objects, thus lending a passive, quiescent quality to sensuality. Though primarily concerned with self-issues in heterosexual relationships through his early novels, Lawrence also examined the source of these difficulties in the parent-child relationships of Sons and Lovers and The Rainbow. An examination of Gertrude and Paul Morel in Sons and Lovers from a self psychology perspective supports the notion that the maternal exploitation of the child as a self-object entails only conditional affirmation of the child's self. For Paul Morel, this means ambivalent support for his ambitions and repudiation of his sexual and aggressive drives. This condition leads to Lawrence's portrayal of an antithesis between passive sensuality

and conflictual social relations. This distortion of the polarity of naturalism and ambition is most evident in The Trespasser and Women in Love.

Ambition and the Natural World

Through the character of Lettie in The White Peacock, Lawrence developed naturalistic living and social advancement as two competing life-styles. In advancing into adulthood, Lettie faces clear and unambiguous alternatives in her selection of a suitable spouse: while George embodies the contentment and spontaneity of animalism, Leslie offers the rank and privileges of social position. Lettie experiences ambivalence toward each of her suitors: her intrigue with George's down-to-earth life-style is offset by her disdain for his complacency and self-possession, while her exhilaration with Leslie's prestige and refinement is opposed by her resentment of his stuffy formality. Though she eventually chooses the prize of Leslie over the readily available George, Lettie never completely relinquishes her desire for George's naturalism. Essentially unfulfilled in her marriage, she compensates for her boredom by encouraging rivalry between her husband and her former suitor. She further adopts a compromise solution of living vicariously through her sons, thus avoiding the responsibility of active engagement in the world.

In contrast to his juxtaposition of two alternatives for Lettie, Lawrence's characterization of George presents a developmental

perspective relating naturalism and ambition. Lawrence initially portrayed George as living predominantly within the animal realm, with concern only for maintaining his creature comforts and security. Lawrence used Lettie's perspective to emphasize both George's semiconscious state and the need for some frustration to awaken him. Lettie initially sees George as slumbering and incapable of vibrant expression until "he finds out something he wants and can't have" (p. 17). She accuses him of being "only half-born" and "gross with good living and heavy sleeping," needing to suffer in order to "bloom in this life" (p. 27). Through a series of episodes Lawrence portrayed the eventual disruption of George's complacent life-style. Lettie arouses his longing for her through her alternate approach and withdrawal. George's perusal of a book of nude paintings arouses a sexual passion that disrupts his lethargic comfort and stimulates his yearning for Lettie. Not all circumstances that elicit ambitious striving are so promising, though: Lawrence also identified George's humiliation over his defeat by the gamekeeper Annabel as a source of dissatisfaction with his complacent existence. This portrayal perhaps anticipated Lawrence's later association of Ursula's humiliation in the school system with her heightened awareness of her surroundings and her higher ambitions (R, chs. 13 & 14). Whether through painful trauma or through pleasurable fantasies, George opens up to the larger world, one beyond his immediate horizons. He takes in the instruction of his friend Cyril in science, philosophy, and literature. He eventually

envisions a dream of establishing a farm with Lettie on the Canadian frontier.

Lawrence's dramatization of George's emergence from pristine naturalism into the world of possibilities corresponds to Fast's (1984, ch. 5) conceptualization of the transition from primary narcissism into an allocentric awareness of self and others. She posited that in infantile narcissism one's present experience and one's conception of reality are identical, since the infant conceives of nothing beyond his or her own immediate experience. Such an individual maintains an egocentric perspective without realizing that other perspectives exist. Though Lawrence portrayed a much later transition point, one in early adulthood, his characterization of George basically embodies Fast's conceptualization: the self-absorbed George is firmly embedded in his comfortable daily world, showing little attention to his surroundings or consideration for others. Similarly, George's awakening illustrates Fast's notion of category-centered experience, which expands one's perspective beyond the immediate context to encompass both past and future. While Fast addressed the transition primarily in terms of qualitative differences between event-centered and category-centered experience, Lawrence used his fiction to explore the various factors which stimulate the shift. Though Lawrence often portrayed his characters' pervasive aversion to conflict, he did acknowledge the positive function of frustration in heightening awareness and lending articulation to experience. He further examined the frequent

conflict engendered by dissatisfaction with one's present situation, between a forward thrust to new horizons and a retreat in search of past comforts and security. Thus, in The White Peacock, George alternates between an enthusiastic pursuit of Lettie and a discouraged withdrawal to his familiar world. This conflict parallels Schachtel's (1959) distinction between embeddedness-affects such as depression and anxiety and activity-affects such as elation and curiosity. Whereas the former involve a passive wish to retreat to security and comfort, the latter are associated with an ongoing encounter with life.

Dependence and the Instincts

Lawrence's portrayal of George depicts the intense dependence of the nascent self on others to sustain a viable selfhood. Since Lettie and Cyril were instrumental in awakening him to the larger world, George seeks their support for his ambitions. He acknowledges his difficulty in pursuing his goals without them by admitting, "It would need Cyril or Lettie to keep me alive in Canada" (WP, p. 188). When Lettie marries the socially prominent Leslie, George settles for a comfortable, familiar marriage to his cousin Meg and foregoes his dream of emigrating. As in many of his other works, Lawrence dramatized the self-object function of others in sustaining the emergent selfhood of his protagonist. Lawrence portrayed his characters' need for affirmation at such a pitch that it usually overshadows their appreciation of their partners as persons in their own right. Neither George nor Meg shows any appreciable tolerance

for each other's independent activities: George becomes annoyed with Meg's attention to their sons, while Meg berates his social aspirations. Throughout his early works Lawrence convincingly demonstrated the inevitable futility of this demanding neediness in adult relations apparently based on mutual support. Lawrence's portrayal of George in The White Peacock, Siegmund in The Trespasser, and Gerald in Women in Love all depict the tragic failure of the tenuous self in the attempt to enlist the needed self-object support.

Lawrence portrayed not only the profound dependence of the emergent self on its self-objects, but also its dilemma in dealing with its narcissistic rage over inadequate mirroring. One feature of this predicament is that expressing anger at one's providers risks losing their support--a particular threat to the tenuous self. In The White Peacock, Lawrence illustrated this point in an episode that also demonstrates the element of oral dependence. George has just heard the news of Lettie's impending engagement to Leslie as he begins his milking chore. He conveys his anger in his rough treatment of the cow Julia, who withholds her milk (p. 89). Lawrence also demonstrated through Leslie the understandable apprehension over losing support by venting one's anger. Leslie becomes troubled after showing Lettie his resentment over her attention to George, desperately returning to her to gain reassurance of her commitment to him. Yet Lawrence also demonstrated through Leslie's auto accident the danger of inhibiting one's anger. Leslie swerves his car to avoid hitting Lettie, only to crash at the edge of a lake, leaving

him injured and permanently scarred. Consistent with this symbolic aversion to anger, he loses his assertive posture and becomes docile and deferential to Lettie. Lawrence thus depicted the dilemma which narcissistic rage poses to the nascent self--its expression threatens to alienate the desperately-needed self-objects, whereas its inhibition undermines the self's assertion necessary to pursue its ambitions.

Implicit in this formulation is the self-object's failure to affirm the self's anger. Lawrence established aggression as an intrinsic aspect of natural life through his depiction of the predatory animals in The White Peacock. He also portrayed in Lettie Beardsall and Emily Saxton an aversion to the destructive and aggressive facets of nature, as suggested by their revulsion against the rabbit hunt. Yet Lawrence affirmed the female capacity for violence with his portrayal of Emily's clubbing of a wild dog. Thus, in The White Peacock, Lawrence depicted his version of the battle of the sexes, wherein women repudiate masculine aggression, and do so with a destructiveness of their own. Lawrence was to develop this theme further in his later works, where he depicted latent hostility in maternal benevolence. He also continued his theme of female aversion to aggression in his following novel, The Trespasser, wherein Siegmund and Helena escape the demands and stresses of civilization in their holiday retreat. Lawrence depicted Siegmund as unassertive, unable to "take part in the great battle of action. It was beyond him" (T, p. 41). Although he possesses raw aggression, Siegmund cannot harness it productively,

a condition Lawrence associated with Helena's disapproval: "Her heart became heavy and sullen. He was like the heart and the brute sea, just here; he was not her Siegmund. She hated the brute in him" (p. 41). Without adequate strength or support, Siegmund cannot survive in the competitive, hostile world. In both The White Peacock and The Trespasser, Lawrence has dramatized man's inability to integrate his anger into his natural self, even though aggression is fundamental to his nature. He attributed this failure to woman's refusal to accept the destructive side of the human condition. Yet Lawrence portrayed the dependence of the male emergent self as a contributing factor in the man's susceptibility to his partner's censure of aggression. This constellation implies the male predicament of choosing either to rebel against maternal solicitude and risk empty isolation, or to present a compliant false self and thereby thwart vital relation with others. This conflict involving dependence and aggression appears responsible for Lawrence's skewing the human duality of natural and ambitious being into the antithesis between benign, passive sensuality and hostile, conflictual social relations.

Lawrence viewed sexual passion in much the same manner as he did aggression--he considered both as presenting problems for the emergent male self in sustaining the support of the female self-object. In his early novels he typically portrayed his female characters' aversion to sexual passion and preference for comforting tenderness. Lettie in The White Peacock and Helena in The Trespasser both demonstrate a repugnance for sexuality and a

disapproval of their lovers' lustiness. Thus, their suitors face a dilemma similar to that posed by their anger: they may either assert their active sexuality and risk rejection by their self-objects, or they may relinquish their active sexuality and settle for comforting repose. In both novels Lawrence presented graphic symbolization of the emasculation of the male protagonists. In The White Peacock, George and Lettie become aroused as they study a print of a suggestive painting. Both are apprehensive with their feelings, and George is hurt by his companion's mockery. Lawrence emphasized this injury by depicting a concurrent gash to George's thumb, one which he dismisses as painless, "as if his thumb were not worthy of consideration" (p. 30). Later in the novel, Leslie's auto accident follows by a couple of days an estrangement in which a sexual conflict is suggested (pp.. 174-176). In The Trespasser, Siegmund incurs a cut on his thigh during a swim in the sea. This occurs after Siegmund has relinquished his fiery lust in deference to Helena's aversion to sexual passion. Lawrence's characterization of the sea as both tempestuous and tranquil establishes the association between the sea and sensuality. Both George's gashed thumb and Siegmund's cut thigh are obvious symbols which Lawrence used to represent the inhibition of phallic assertion brought about through female disapproval of active sexuality.

Through the progression of his early novels, Lawrence demonstrated a shift in his attribution of the aversion to sexual passion from female to male characters. In his first two novels,

he presented the male characters' disavowal of active sexuality and endorsement of tenderness as they acquiesce to their lovers' apprehensions. Lawrence introduced some ambiguity in this regard in Sons and Lovers, in which Miriam challenges Paul's accusation that she is primarily responsible for their sexual reluctance. In The Rainbow, Lawrence identified the penchant for sexual passivity as belonging to the male characters: Tom resists Lydia's request for his active sexual participation, and Skrebensky feels his very selfhood consumed by Ursula's voracious sexual passion. Thus, Lawrence increasingly viewed tender sensuality as an inherent preference for the male characters, rather than as a concession to their sensitive partners. As the viability of the self became a more central issue in Lawrence's novels, dependence and instinctual longings became relegated to separate spheres. In Women in Love, the sensual realm of Birkin and Ursula is one of harmony and repose. Birkin attempts to avoid contaminating this state with sexual desire, turning aside Ursula's passionate overtures. Aggression serves them no useful purpose in working out their differences--their anger only mounts to a combustion point to dissipate in an explosive outburst, leaving the conflict latent and unsettled and an aftermath of harmonious sensuality. In contrast to his portrayal of this fanciful couple, Lawrence used Gerald and Gudrun's destructive relationship to demonstrate his belief in the danger of integrating dependence and aggression within the same relationship.

Selfhood and the Parent-Child Relationship

Throughout much of his early fiction, Lawrence addressed the man's issues of selfhood within the context of intimate, heterosexual relationships. The exploration of his dramatization from a self psychology perspective has indicated the inevitable futility of resolving the excessive demands of a tenuous self within a reciprocal relationship--a conclusion that Lawrence supported through much of his fiction. Instead, the evolution of a viable self requires a hierarchical relationship, such as that in which the parent serves as a stable self-object for the child's emergent self. Literary critics have suggested that Lawrence displaced maternal issues onto other women in order to safeguard his intense dependence on the maternal figure from his aggression. A more benign interpretation would be that the adult author was simply trying to work out his self-issues within the context currently available to him--issues that remained unresolved after his childhood and adolescence. Lawrence did examine his self-themes in the family context, focusing on the mother-child relationship of Gertrude and Paul Morel in Sons and Lovers. Perhaps his own mother's death allowed and even propelled Lawrence to deal with his anger in his highly dependent relationship to his mother.

Sons and Lovers demonstrates within the mother-child dyad the dynamics of narcissistic relationships commonly portrayed in the heterosexual relationships of Lawrence's other novels. Lawrence developed Gertrude Morel as a woman who attains her identity not

from her own activities, but through her involvement with others. When she becomes disillusioned with her husband, she turns toward her sons for her vicarious selfhood--first through the strong, confident William, then through the frail Paul. Her sons are her idealizable self-objects, who "would work out what she wanted; they were derived from her, they were of her, and their works also would be hers" (p. 101). Lawrence portrayed her as extremely possessive of her sons, demonstrating difficulty in accepting their own independent lives, separate from her. This leaves William torn between his allegiance to her and his enthusiastic exploration of the social world--a conflict which accentuates Lawrence's dichotomy of nature versus ambition. Gertrude experiences a conflict over Paul's creative artwork, basking in his glory, yet fearful of his success pulling him toward the larger world and away from her. She cannot affirm the romantic involvements of either William or Paul. Indeed, Lawrence depicted William's divided loyalties as responsible for his illness and death. Gertrude's need for her sons as idealizable self-objects thwarts the development of their ambitious grandiose selves. The apparent complementarity of Gertrude's idealizing narcissism and her sons' grandiose narcissism is deceptive, for her idealizing self is not a dependable mirroring self-object for their grandiose selves. Like Ursula and Birkin in the "Moony" chapter of Women in Love, Gertrude does not reflect that which her sons want admired.

Lawrence has presented a family portrait in Sons and Lovers which explains the exclusion of aggressive and sexual drives from

the integrated selfhood of the son. Lawrence depicted Gertrude as unable to accept Paul's independent assertion, even as an infant: "She saw him lift his little fist. Then she put him to her bosom again, ashamed almost of her impulse to give him back again whence he came" (p. 37). Moreover, Gertrude's favoring of her sons over her husband discourages Walter Morel from affirming Paul's independent strivings against Gertrude's possessive love. Paul's symbolic winning of the Oedipal conflict arouses his guilt over defeating his father, resulting in the inhibition of his sexuality and a surrender of his aggressive strength in his fight with the paternal figure of Baxter Dawes. Lawrence effectively portrayed the family dynamics that account for the relative absence of aggressive and sexual drives in Birkin's sensual self in Women in Love, even though these instincts are inherent to nature.

Conclusion

This investigation into the various themes which culminate in the complex exploration of self-issues in Women in Love provides a developmental perspective that complements the study's central thesis relating the bipolar model of consciousness to narcissism and its transcendence. Several literary critics have addressed various aspects involved in this approach. Writers such as Davies (1980) and Dervin (1981) have focused on maternal exploitation and possessiveness as obstacles to individuation. Others, such as Kleinbard (1971), Howe (1977), and Hills (1978), have addressed

the schizoid dilemma of isolation and engulfment posed by the maternal relationship--a perspective related to the present study's thesis regarding dependence and aggression. Critics have also commented on Lawrence's antithesis of analytic articulation and sensual dissolution--a point comparable to the present study's thesis that Lawrence's conflict regarding dependence and aggression distorted a legitimate distinction between nature and ambition into the opposition of passive sensuality and hostile social relations of daily life. This exposition does not undermine the present study's distinction between subjective and objective modes of awareness; rather, it points out Lawrence's issues which contributed to his polarization of these two modes and his consequent difficulty in reconciling them in a dramatization of his symbol of stellar equilibrium. The present chapter thus suggests a convergence of Lawrence's various themes into a global constellation centering around reconciling subjective and objective perspectives of the self--a consolidation which complicates the developmental task of emerging from grandiose and idealizing forms of narcissism to mature narcissism and empathy.

CHAPTER X

LAWRENCE'S LATER WORKS: HIS CONTINUED STRUGGLE WITH SELF-ISSUES

A study of narcissistic themes in D. H. Lawrence's fiction would be incomplete without the consideration of his later works. Lawrence continued to explore the narcissistic dilemmas posed by the dualities of the human condition--natural being and ambitious becoming, sensuality and spirituality, immediate subjective awareness and objective reflection, dynamic involvement and static social identity. Following Women in Love, Lawrence shifted his emphasis from sensual harmony to ambitious striving in the larger world. Three major novels reflect this latter focus: Aaron's Rod, Kangaroo, and The Plumed Serpent. Following this trilogy, Lawrence returned to his renowned theme of heterosexual intimacy, exemplified by the love affair of Connie Chatterley and Oliver Mellors in Lady Chatterley's Lover. To some extent this movement simply represents an oscillation between the polarities of being, rather than an acceptance and working through of the paradox of separate-yet-united relationship. Though Lawrence did not demonstrate the consistent embodiment of his symbolism of stellar equilibrium in the dramatic action, he did show some progress toward resolving aspects of this paradox, as will be apparent from the analysis of themes and progressions in his later novels.

The Shift From Sensual Merger

Several critics have noted the shift in emphasis in Lawrence's fiction from heterosexual intimacy in Lawrence's early novels to male relations in the novels of his so-called leadership period. Howd (1977) posited that Lawrence moved from a love-orientation to a power-focus in order to assert man's dominance over the female threat of engulfment. She claimed that Lawrence tried unsuccessfully to replace woman with man as the source and provider for the self. Ruderman (1980) proposed a similar theme in asserting that Lawrence's leadership period was a rebellion against the "smother mother," who fosters infantile dependence through inducing shame and guilt. She did acknowledge some positive aspects to the transition: in particular, the focus on male authority enacts a transposition of the father's legitimate role in extricating the child from merger with the mother and in opening up the outer world (Ruderman, 1984).

In his novels of the leadership period, Lawrence expressed a revulsion against the sensual retreat he both glorified and renounced in Women in Love. Early in Aaron's Rod, he described Aaron as constrained by a "strained, unacknowledged opposition to his surroundings," which denies him his wish "to let himself go; to feel rosy and loving" (p. 31). Lawrence continued his imagery of African and Arctic processes of destruction from Women in Love in portraying Aaron's "cold white fury" that thwarts his desire "for his blood to melt with passion" (p. 32) for the landlady of the "Royal Oak" tavern. Lawrence suggested an alternative to

self-destruction by dissolution or ossification when he depicted his protagonist's journey from the tavern as neither toward home nor away, but at right angles, down a cold, dark lane. He echoed this theme in his next novel, Kangaroo, where Richard Lovat Somers is "filled with cold fury of desire to get away from the cloy of human life altogether, not into death, but into that icily self-sufficient vigor of a fish" (p. 140). Lawrence's reference to the water imagery recalls Gerald Crich's bracing swim in Willey Water in Women in Love, yet accompanies a more positive attitude toward worldly ambition. Lawrence's vision similarly represents an alternative to the engulfment of intimacy and the emptiness of isolation, a dilemma addressed by various literary critics (Kleinbard, 1971; Howe, 1977; & Willbern, 1977).

Lawrence's repudiation of sensual intimacy appears based on his assumption of its inevitable effect in undermining the autonomy of the self. A psychological perspective relating the bipolar model of awareness to narcissism and its transcendence suggests, however, that the relationship between intimacy and self-dissolution is an artifact of Lawrence's particular version of sensuality. Chapter VIII of the present study concluded that Lawrence's sensual realm entails a symbiotic merger that denies the separateness of self and other. Lawrence's sensuality involves the pervasive eradication of sexual and aggressive tensions that demark interpersonal boundaries in order to restore the illusion of mother-child unity. This tranquil merger differs from mature sexuality,

with its transient fusion during sexual climax, yet its otherwise preservation of the boundaries between self and other.

In the novels of the leadership period, Lawrence depicted a more persistent loss of self in sexual intimacy. In the first of three major works of this period, Aaron's Rod, Lawrence portrayed Aaron Sisson's weakening resolve in succumbing to an extramarital affair after setting out on his journey away from the enmeshments of his family. Aaron feels himself "sinking towards" the Marchesa, yet realizes that "he must keep the power to recover himself from her" (p. 294). He becomes tangled in her clinging embrace, so that he is "only in possession of a tithe of his natural faculties, even after his departure from her" (p. 306). Aaron writes a letter that helps him recover his sense of self. In it he repudiates sensual intimacy by admitting, "I don't believe in harmony and people loving one another. I believe in the fight and in nothing else" (p. 307). Lawrence's explicit association of letter writing and authoring a book establishes his own repudiation of harmonious sensuality and affirmation of the hard objective world, a basic reversal of his position in Women in Love.

Personal Selfhood and Relationship

It is noteworthy that Lawrence's next novel, Kangaroo, avoids any portrayal of sensuality. Its protagonist, Richard Lovat Somers, instead "had learned to be separate, to talk across a slight distance" (p. 42). It is a less intense form of harmonious relations, in

which "he now found himself soused again in the old familiar 'jolly and cosy' spirit of his childhood and boyhood" (p. 42), that leaves Somers feeling depressed. Lawrence describes the intimacy of Richard and Harriet Somers as personal, in stark contrast to the impersonal and inhuman sensuality depicted in the couples of Women in Love. This shift indicates Lawrence's increased concern with the maintenance of personal identity within an intimate relationship. The personal aspect of the Somers's marriage remains basically a bare assertion, for Lawrence did not effectively substantiate this claim through the dramatic action. Instances of the couple's sharing personal outlooks are outweighed by dissension centering around Harriet's resentment over her exclusion from Richard's political life. Lawrence's failure to manifest the couple's personal relations suggests his continued difficulty in realizing the paradox of empathy, the separate-yet-united state.

Lawrence demonstrated some ambiguity with regard to his portrayal of women from the male perspective. In Kangaroo, he depicted Richard Somers's reliance on his wife for his active selfhood, stating that "he could never take the move into activity unless Harriet and his dead mother believed in him" (p. 110). Somers expects affirmation not only for the personal activities he shares with his wife, but also for "this impersonal business of male activity," even though "he would not hold it subject to Harriet's approval or disapproval" (p. 108). In self psychology terminology, Somers expects his wife to serve him as an idealizing self-object. In this role Harriet

serves as a mere extension to Richard's self, since his secrecy has denied her any opportunity to evaluate his activities. It is this denial of the other's external perspective that establishes Somers's grandiose narcissism: this contrasts with mature narcissism, which recognizes the paradox of the other's separate-yet-related status.

Lawrence did not, however, portray Harriet's submissive affirmation of Richard's activities; rather, she frequently criticizes his ambitions, at times expressing resentment for his unacknowledged reliance on her. Their marriage represents a more benign version of the antagonistic relationship between Gerald and Gudrun in "Women in Love and serves both narcissistic and relationship needs. Richard reinforces a sense of autonomous selfhood by holding his ground in the face of his wife's criticism. The opposition further defends against the threatened loss of individuality which harmony poses. It is also conflict that establishes the otherness of the partner. Lawrence dramatized this point more explicitly in the short story "Two Blue Birds," in which he contrasted the protagonist's two principal relationships, with his devoted secretary and his contrary wife. Samuel Gee takes for granted the secretary and friend who constantly admires his work, whereas he shows respect for his often critical wife.

Kangaroo and "Two Blue Birds" demonstrate movement by Lawrence related to the issues of narcissism and its transcendence: the opposition affirms both relationship and separateness, the two poles of the paradox implicit in both empathy and mature

narcissism. The advance is a limited one, though. In his affirmation of the objective pole, Lawrence devalued subjectivity. The objective reflections depicted in Kangaroo did, however, demonstrate a more tolerant attitude than the incisive criticism characterized in earlier works. Lawrence gently poked fun at himself through the character of Richard Somers, in sharp contrast to the scathing caricatures that populated Aaron's Rod. Lawrence also restricted the challenge posed by separate-yet-related existence in other ways. Richard Somers's secrecy concerning his activities limited the couple's realm for resolving this paradox to their own common interests: Richard's political activities remain protected not only from his wife's censure, but also from her approval. It is also significant that the realization of Harriet's otherness is on Richard's own terms: Harriet is still essentially defined in terms of her affirmation or criticism of Richard, rather than on the basis of her own interests. Lawrence conveyed through Harriet's resentment of Richard's outside interests the greater difficulty with accepting the partner's otherness in realms in which one is excluded. Nevertheless, Lawrence's leadership period did progress in correcting his earlier imbalance favoring regressive subjectivity over a hostile objectivity.

Through this phase of his writing, Lawrence further considered the feasibility of the reciprocal quest for selfhood within the heterosexual couple. As shown in the previous chapters, Lawrence portrayed characters whose needs and wants exceed their own ability and willingness to give to one another. It is this inequity between

need and capacity to give which dooms reciprocal relationships to failure as vehicles for attaining integral selfhood--a point Lawrence dramatized in Aaron's Rod. In this novel Jim Bricknell and Clariss Browning become drawn into conversation through their desperate need, leading Clariss to conclude regarding their lack of complementarity: "We both want to be loved, and so we miss each other entirely. We run on in two parallel lines, that can never meet" (p. 74). Lawrence illustrated in this episode a pattern explicated by self psychology, wherein the need for a self-object to sustain one's selfhood interferes with the ability to perceive the other as a separate, autonomous being and consequently prevents one from fulfilling the self-object function needed for the other's selfhood. Contrary to the conclusions of some critics (e.g., Ben-Ephriam, 1981), both partners of the heterosexual couple show a prevalence of dependency over support: it is only the vicarious life-style of the woman's idealizing self that creates the illusion of female self-sufficiency. This is not to deny Lawrence's ambiguity regarding reciprocity within the intimate relationship: he did profess a natural order prescribing woman's submission to man. Moreover, Ruderman (1984, p. 175) enumerated various features of the male-female relationships in Lawrence's novels suggestive of the pre-Oedipal mother-child dyad, an inherently unequal relationship. Although Lawrence often presented the woman's maternal role, he portrayed it as a narcissistic function: she attains a vicarious selfhood by idealizing her male self-object. Thus, both partners

evince narcissistic orientations toward each other, establishing the ill-fated reciprocal quest for selfhood.

The discrepancy between intense self-needs and limited ability to provide support recommends a unilateral arrangement, in which one partner consistently fulfills the self-object role without making comparable demands on the tenuous self. This relationship involves an inequality between the individuals, such that the partner serving as self-object has established a stable enough selfhood so as not to require the other's reliable affirmation. In Sons and Lovers and The Rainbow, Lawrence explored the prototype for this arrangement, the parent-child relationship. As indicated in the previous chapter, Lawrence depicted in Sons and Lovers the essential failure of the mother-son dyad to promote the child's integral selfhood. In The Rainbow, Lawrence dramatized comparable results for the father-daughter pair. In both novels Lawrence depicted the parents' persistent exploitation of their children as self-objects in order to bolster their own selfhoods, thereby depriving their children of the necessary support to become vital, autonomous individuals. Lawrence indicated only limited progress toward establishing the necessary conditions for the children's liberation: that is, the parents' acceptance of their children's separate existence. Instead, Lawrence later considered another variation of hierarchial relations as a potential threshold of vital, independent selfhood--the male relationship of leader and follower.

Male Authority Relationships

Perhaps the most apparent manifestation of Lawrence's thematic turn from symbiotic sensuality to outward exploration of the world was his change in emphasis from heterosexual intimacy to male relationship. He developed his blood brotherhood theme from Women in Love in each of his three major works of his leadership period. The male relationship, without the intense regressive pull toward symbiotic merger, served as the foundation for establishing a selfhood aimed toward active encounter with the larger world. As with his characterization of male-female couples, Lawrence showed some ambivalence as to the issue of equality versus hierarchy within these relationships. The friendship of Rawdon Lilly and Aaron Sisson in Aaron's Rod evolves into a relationship of leader and follower. In Kangaroo, Richard Somers is both attracted and repulsed by the notion of male comradeship. Though he "had this craving for an absolute friend," Somers is more deeply moved by "the mystery of lordship" (pp. 119-120). Lawrence's fascination with authority reached its peak in The Plumed Serpent, wherein the religious trappings convey Lawrence's sense of mysticism associated with authority relations. Through his leadership period, Lawrence showed a progression in his portrayal of male relationships from peer to authority relations.

Even with his intrigue with authority, Lawrence also showed in his fiction a basic reluctance toward submission to authority. This was expressed most strongly in Aaron's Rod, with Aaron's

skepticism and distrust for Lilly's smug self-assurance--a sentiment which Lawrence echoed in the Italian lower class's resentment and contempt for the English gentry whom they also adulated. Aaron expresses his envy for Lilly in accusing him, "You believe you know something better than me--and that you are something better than me. Don't you?" (p. 135). Lawrence thus dramatized the envy that Kernberg (1975) associated so closely with narcissistic issues which thwarts the use of dependence to facilitate one's growth. Lawrence also indicated the disciple's dissatisfactions with the imperfections of the leader. These complaints address the authority figure's unwillingness or inability to completely nurture the follower's dependency needs and his exploitation of and demand for compliance from his supporter.

Lawrence demonstrated a wariness toward authority relations from the leader's perspective as well. He suggested the disciple's inevitable betrayal of the leader throughout the three central novels of his leadership period. In Aaron's Rod, Lawrence noted that "if one will be a Jesus he must expect his Judas" (p. 120). Thus, Jim Bricknell seeks his salvation at the feet of Lilly, only to punch him out in response to his leader's provocative goading to be a man. Lawrence depicted Lilly's expectation of Aaron's similar treatment, once he has nursed his subordinate back to health. Lawrence dramatized the dire consequences such a betrayal may bring. In The Plumed Serpent, Don Cipriano's politicization of Don Ramón's religious cult incites attack from clerical and political circles.

In one sense Lawrence has rendered a realistic portrayal of the leader's plight--realistic, that is, within the realm of narcissistic relations, wherein the idealizing self both admires and envies the idealizable image of the leader. His representation of male relations recapitulates his theme of man's role as "God and victim in one" (AR, p. 318) to his adoring female partner. Furthermore, the follower's narcissistic use of authority entails the idealizing self's eventual rebellion against authority in order to establish one's own autonomous selfhood.

Lawrence's betrayal theme carries the implicit expectation of preserving the hierarchical status through the disciple's faithful submission to the leader. Such as relationship only reinforces the follower's spineless dependence and cloying possessiveness--qualities that repulsed Lawrence. Yet he frequently portrayed the leader's insistence on compliance and condemnation of any dissent. In Aaron's Rod, Lilly asks Aaron to leave if he continues to disagree with him, prompting Aaron to charge, "Everybody's got to agree with you--that's your price" (p. 146). In the following novel Kangaroo declares to Richard Somers, "Either you are with me, and I feel you with me: or you cease to exist for me" (K, p. 232). Lawrence's dramatization suggests that such demands for compliance indicate the leader's dependence on his followers for his active selfhood. In Aaron's Rod, Lilly's wife berates him, "Because I hold you safe enough all the time, you like to pretend you're doing it all yourself" (p. 101). In Lawrence's next novel, Kangaroo accuses

Richard Somers of killing him by withholding his love and devotion. Such scenes do not dramatize the leader's need for loyalty from his supporters, but depict the tenuous grandiose self's urgent need for mirroring from his idealizing self-objects. This interpretation is further substantiated by Lawrence's portrayal of the leader's obliviousness to the person of his disciple. Somers resents Kangaroo's blindness to him:

> "If he was in any way really aware of me, he'd keep at the the other end of the room, as if I was a dangerous little animal. He wouldn't be hugging me if I were a scorpion. And I am a scorpion. So why doesn't he know it? Damn his love. He wants to force me" (K, p. 232).

This quote conveys not only the grandiose self's obliviousness to his self-object, but the self-object's resentment at his exploitation--a factor that reinforces Lawrence's betrayal theme. Yet this interpretation of Lawrence's fiction does not establish betrayal as an inevitable consequence of leadership; rather, dissension is experienced as betrayal to the extent that the selfhood of the leader requires the mirroring of his minions.

Lawrence has portrayed the dissatisfactions of leader and follower with each other as a function of limitations on both sides. These shortcomings typically involve aspects of grandiose and idealizing poles of narcissism--often to such an extent that they overshadow the manifest values and goals of the alliance. While a concordance between psychological issues and outward ambitions is expectable and even desirable, Lawrence has emphasized intrapsychic concerns to such an extent that the objective, external events are

viewed primarily in this context. In Kangaroo, Lawrence portrayed this pattern within the bounds of realism, such that he conveyed on a personal level both the appeal and the danger of charismatic movements, for both leader and follower. He conveyed enough of the doctrines of the two political movements, Kangaroo's autocratic sect and Willie Struthers's socialism, to establish parallels between the outward goals and ambitions and the internal issues centering around narcissism. Lawrence suggested in his characters a tragic imbalance wherein narcissistic concerns outweigh the objective issues of external reality, presenting one instance of a failure to attain a paradoxical balance between subjective and objective orientations. Lawrence did maintain the novel's critical perspective through the narrative posture of Richard Somers. Somers's eventual disengagement from these movements represents a denouement in which distantiation wins out over involvement in the larger social world. By failing to derive a resolution to the antithesis between the subjective passion of the political movements and the critical analysis of them, the novel falls short of attaining a societal manifestation of the transcendence from idealizing and grandiose narcissism to empathy and enlightened self-interest. This shortcoming can be viewed as a function of Lawrence's attempt to resolve an intrapsychic issue on the grander, societal level--a point he implicitly acknowledged through Kangaroo's protagonist: "Poor Richard Lovat wearied himself to death struggling with the problem of himself, and calling it Australia" (p. 33).

Fantasy in Phallic Potency

In Lawrence's next novel, The Plumed Serpent, the narcissistic themes find unrestrained expression in the dramatization of religious prophecy. The fantastic mythical images project a denial of narcissistic vulnerability: the religion of Quetzalcoatl symbolizes a male self-sufficiency that repudiates the maternal dependence suggested by Catholicism's veneration of Mary, mother of Jesus. The exaltation of phallic potency through the mythic rites finds little manifestation and considerable contradiction in the dramatization of personal relationships. The prophet Don Ramón absorbs the verbal abuse from his first wife, Doña Carlota, and relinquishes his sons to her through his passivity. At one point in the novel, the Irish visitor Kate saves Don Ramón's life in the attack on his villa, further contradicting the mythic imagery of male self-sufficiency. Later in the novel he finds unconditional support from his child-bride Teresa, who sacrifices herself to revitalize his activity of prophecy. The incongruity between the phallic mythology and the dramatization of male passivity establishes the religious cult as a fantasy escape supporting narcissistic illusions and denying dependence.

The religious movement similarly provides a forum for the expression of male assertion in the mythical realm, again with only limited manifestation in interpersonal relations. The cult of Quetzalcoatl presents opportunities for the display of unbridled aggression, such as the defense of Don Ramón's villa and the

ritualistic execution of the traitors to the movement. These episodes convey Lawrence's familiar theme of the defensive hostility of the larger world to the vitality of sensual self-fulfillment. In one sense the theme represents an externalization of Lawrence's own ambivalence over active sexuality, demonstrated elsewhere in his fiction. Yet from another perspective, the violent scenes offer a fantasy fulfillment of the narcissistic rage provoked by inadequate mirroring of the self-objects. In his earlier works of Aaron's Rod and Kangaroo, Lawrence demonstrated the narcissistic individual's tendency to treat simple dissension as outright betrayal. In The Plumed Serpent, however, this critical perspective is overwhelmed by the fantastic expressions of naked distrust and aggression. These manifestations of intense internal forces contrast highly with the tone of the interpersonal relations. Ramón, the cult's leader, shows little animosity in his conciliatory overture toward the Catholic bishop who represents his opposition. To some extent this encounter represents a reconciliation of narcissism, in that Ramón shows some understanding and compassion for those who oppose him. Yet he exhibits difficulty in exercising the complementary role of self-assertion with his ally: he does not confront Don Cipriano on his zealous advocacy that antagonizes the opposition and thereby jeopardizes the movement. Ramón preserves the illusion of unity by overlooking the differences resulting from Cipriano's exploitation of him as an idealizable self-object--a function that conflicts with his own need for his ally's mirroring of his grandiose

self. Within the context of selfhood issues and interpersonal relations, the religious cult can be viewed as a channel for discharging the primary narcissistic rage evoked by failures of mirroring yet denied expression in the appropriate assertion of differences. Although the Quetzalcoatl imagery symbolizes integral selfhood, its incongruity with the personal styles of its principal proponents, Don Ramón and Don Cipriano, suggests that it serves fantasy-fulfillment for frustrated self-needs, rather than fostering the transcendence of narcissism in personal relations.

Lawrence has presented through the Quetzalcoatl cult a mythical representation of the struggle for a selfhood that encompasses sensuality as well as spirituality. While The Plumed Serpent expresses Lawrence's views against the sensual denial of Christianity, it also represents an extension of his earlier theme of the opposition between natural existence and ambitious striving. Ambition has escalated from the political sphere of Kangaroo to the spiritual realm of The Plumed Serpent. While the Quetzalcoatl cult attempts to reconcile the sensual versus spiritual duality of selfhood, it poses another risk to personal identity--the submersion of the self into the group. Lawrence thus retreated from the insistence on the person's separate autonomy which characterized his previous two novels. It is through the Irish tourist Kate Leslie that Lawrence resumed his exploration of the antithesis between vital, dynamic existence and a static, reflected personal identity. Like Richard Somers in Kangaroo, Kate is both attracted and repelled by a

charismatic movement. She neither disengages herself from the movement nor entirely commits herself to it. Instead, she adopts an intermediate position, reasoning, "I'd better abandon some of my ego, and sink some of my individuality" (PS, p. 481). Through Kate's decision Lawrence approached the paradoxical separate-yet-united position inherent in the transcendence of selfhood: Kate indicates her intent to leave Cipriano temporarily in the pursuit of her own independent interests, thus allowing distance between them without disavowing her connection to him. Lawrence depicted her anguish at this threshold, but he did not dramatize a working through of this process. Instead, the novel ends with Kate externalizing her concerns onto her Mexican friends: she experiences abandonment at the thought of her own departure, and she feels smothered by her friends in considering the possibility of staying. Lawrence has again illustrated a glimpse at the transcendence of narcissism, though not its attainment.

Sensual Intimacy Reconsidered

The Plumed Serpent marks Lawrence's renewed attention to sensual intimacy, after his general disregard of this theme in his two previous novels. As in his earlier novels, Lawrence portrayed the sensuality in dynamic, yet impersonal terms. The depiction of Kate's ritualistic marriage to Cipriano and the radical parable of Christ's encounter with the priestess in The Man Who Died take sexuality out of the ordinary realm of personal relations and place it in

a mythical setting. This latter context, by avoiding the normal constraints imposed by reality, facilitates the evocative expression of instinctual urges. Lawrence manifested the contrast between the ritualistic wedding sanctioned by Quetzalcoatl cult and a civil ceremony recognized by Mexican society. He suggested a certain skepticism as to whether the marriage of their ritualized alter-egos could successfully translate into a viable personal union between Cipriano and Kate. As Lawrence has dramatized throughout his novels, a principal hindrance to this achievement is the tension that narcissistic needs impose upon the mutuality of a relationship. He continued, however, to relegate the female character to the submissive position, in which her selfhood emanates from her vicarious identification with a man. Cipriano affirms her only in relation to himself: "As a woman on her own, she was repulsive and even evil, to him. She was not real till she was reciprocal" (p. 424). Lawrence's reference to reciprocity denotes the woman's self-object function to man's grandiose self, rather than a mutual respect for each other's selfhood. It is just this distinction which allows for an illusory sensual harmony in narcissistic fantasy, yet thwarts its realization in mutual, personal relations.

In Lady Chatterley's Lover, Lawrence shifted his focus from the fantastic realm of mythology to the personal world of daily life. He continued his theme of the opposition of personal identity and impersonal vitality. Lawrence conveyed his outlook through Connie Chatterley's response to her new lover, the gamekeeper Oliver Mellors:

> But perhaps he wasn't quite individual enough; he might be the same with any woman as he had been with her. It really wasn't personal. She was only really a female to him.
>
> But perhaps that was better. And after all, he was kind to the female in her, which no man had ever been. Men were very kind to the person she was, but rather cruel to the female, despising her or ignoring her altogether (p. 169).

This excerpt suggests Lawrence's notion of the inevitable opposition of instinctual being and personal identity wrought by socialization. The novel thus represents a renewed emphasis on a central theme of Lawrence's first novel, The White Peacock, that of the antithesis between natural existence and social ambition. Though Lawrence shifted to a more realistic portrayal of heterosexual intimacy, his repudiation of the socially-determined personal identity represents a reversal of his position during his leadership period.

Along with Lawrence's shifting position on the antithesis of instinctual being and social identity comes corresponding changes in his portrayal of sexuality. The self-assertion depicted in Lawrence's leadership period anticipates the symbolic exaltation of phallic sexuality in The Plumed Serpent. This represents a movement beyond the passive sexuality preferred by the male characters in The Rainbow and Women in Love. Even with the hero's newfound phallic assertion, there remains a continued need to suppress the woman's sexual assertion. In The Plumed Serpent, Cipriano rejects Kate's "desire for frictional, irritant sensation," so that "her strange seething feminine will and desire subsided in her and swept away leaving her soft and powerfully potent"

(pp. 462-463). Lawrence continued to portray the woman's passive submission in sexuality in Lady Chatterley's Lover, with Connie gradually abandoning her separate, personal self in yielding to sensuality with Mellors. Her self-abandonment saves Mellors from having to contend with her otherness, yet "she feared it still, lest if she adored him too much, then she would lose herself, become effaced, and she did not want to be effaced, a slave, like a savage woman" (p. 185). Mellors at times shows patience for her separateness, implying some empathy for her, yet this occurs after he has found his sexual release through her submission to him and without his awareness of her distance (pp. 226-228). On another occasion Mellors loses patience with Connie's separate identity, accusing her of wanting their sexual intimacy "to be called something grand and mysterious, just to flatter your own self-importance" (p. 266). The theme of self-aggrandizement serves as a convenient rationale to devalue Connie's active sexuality, which Mellors describes as "good, sharp, piercing cold-hearted fucking" (p. 266). Unlike the sensual harmony attained through the acquiescence of one of the partners, the friction of mutually active sexuality emphasizes the boundary between self and other, thereby implying aloneness and otherness. Lawrence's difficulty with these qualities of experience is perhaps reflected in the aggressive tinge with which he colored this kind of sexuality.

Active female sexuality poses a problem for the phallic, egocentric man, for it requires a coordination of activity to attain

mutual satisfaction. Bach addressed the narcissistic individual's problems with loving: "they can be either 'all themselves' or 'all somebody's lover,' but seem to find it difficult or impossible to integrate or articulate these two apparently complementary views of the self" (1980, p. 176). Mellors's phallic assertion and Connie's self-abandoned adoration of her lover enables a pseudo-intimacy which finds occasional mutuality: she mirrors in Mellors what he wants reflected, thereby serving as his idealizing self-object. Other instances indicate a lack of complementarity. On one occasion Connie briefly reduces Mellors to "a contemptible object, the mere phallus-bearer," then decides that "she would give up her hard bright female power" to sing "the voiceless song of adoration" (p. 186). In this example Lawrence illustrated a subtle shift in narcissistic relations: in self psychology terminology, Connie temporarily suspends her idealizing self-object role to experience the resentment of her disillusioned idealizing self. On another occasion Connie accuses her lover of sounding "as if you had only wanted your own pleasure and satisfaction" (p. 266), whereas Mellors berates her for using sex for her own ego-aggrandizement--an exchange that echoes a similar conflict between Birkin and Ursula in Women in Love. At other times, Connie conceals her emotional distance and failure to find sexual release, thus preserving Mellors's illusion of togetherness. It remains ambiguous to what extent Connie's secrecy represents self-effacement or patient understanding for Mellors. In either case, it facilitates his

concern for her: after achieving orgasm, he acknowledges the distance expressed in her sobbing and consoles her (p. 227). This contrasts with Connie's earlier affair with Michaelis, in which she enrages him by seeking her own separate satisfaction. In his portrayal of his male protagonists' sexuality, Lawrence showed some progression from a passive merger to an active phallic sexuality. Yet he still demonstrated some disapproval of active female sexuality: thus, Mellors consoles Connie after his orgasm, rather than recognizing her feelings during their sexual encounter. Lawrence has included the sexual realm in his general exploration of the conflict between exploiting the other for one's own wants and needs and supporting the other as a separate person with his or her own wants and needs. Mellors demonstrates phallic narcissism to the extent that his active sexuality reflects the former, and mature genitality for the latter. This thesis is consistent with Bach's discussion of sexuality in terms of narcissism and its transcendence:

> We know that normal sexuality requires the capacity to simultaneously enjoy oneself as subject and as object by identifying with the object; it requires the capacity to accept objects that differ from oneself (1980, p. 172).

Lawrence's characterization of Mellors's active sexuality involves implied and sometimes expressed reference to anality, suggesting the couple's engagement in sodomy. Both episodes in Lady Chatterley's Lover suggestive of anality occur subsequent to the arousal of Mellors's anger. In the first instance, "depair seemed to come down on him completely" concerning Connie's impending

vacation to Italy," "which he had only just realized inside himself" (p. 282). The second occasion is prompted by his confrontation with Connie's sister, Hilda, who disapproves of their relationship. While Lawrence's explicit reference to excrement emphasizes Mellors's destructive anger and shame, the anality serves an additional function in denying Connie a mutually assertive sexual role: "she had to be a passive, consenting thing, like a slave, a physical slave," in submitting to the "piercing thrills of sensuality, different, sharper, more terrible than the thrills of tenderness" (p. 312). The exclusion of Connie's active involvement reinforces the view that Mellors's active sexuality is primarily that of phallic narcissism, rather than mature genitality. Furthermore, the anal focus in a sense isolates the aggressive sensuality from the genital site for the tranquil, passive sensuality. This complements Lawrence's familiar theme concerning the insulation of sensual harmony from the dehumanization of hostile industrial society. After its dormancy during Lawrence's leadership period, this theme reappears in Lady Chatterley's Lover:

> The woman! If she could be there with him, and there were nobody else in the world! The desire rose again, his penis began to stir like a live bird. At the same time an oppression, a dread of exposing himself and her to that outside Thing that sparkled viciously in the electric lights, weighed down his shoulders (p. 168).

The "Thing" that threatens the couple's harmony can refer just as easily to Mellors's unintegrated rage as to societal hostility. The channeling of aggression into anality functions to preserve

the intrauterine tranquility of the genitally oriented sensuality.

Although Lawrence renewed his emphasis on the exclusive, intimate relationship, he did not exalt symbiotic merger as he did through Ursula and Birkin in Women in Love. His literary probe into vital involvement in the larger world seems to have reinforced his belief in the person's individuality, even after his rejection of the social world as a viable arena for self-expression. Lawrence's concern for independent selfhood is represented most vividly through his dramatizations of separations between partners. In The Plumed Serpent, the independent Kate finds herself revitalized through her involvement with Cipriano and Ramón, yet fears losing herself to their religious movement and sensual life-style. Her planned trip to Europe represents an attempt to restore the balance between dynamic immersion in activity and static identity by creating some distance from her friends. Through Kate, Lawrence expressed a synthetic attitude toward the dual poles of experience--direct subjective awareness and objective reflection. The separation, in reaffirming one's autonomy without repudiating relations with the other, promotes the realization of separate-yet-related being, the paradox implicit in the transcendence of narcissism.

In Lady Chatterley's Lover, Connie shows a similar resolve to preserve her selfhood. Besides deflecting suspicion from Mellors for her pregnancy, Connie's trip to Italy serves "as a sort of discipline" (p. 203) for her growing involvement with her lover. Though their separation at the end of the novel is under duress

as much as it is by choice, Mellors endorses their chastity as a refreshing respite from their sexual intimacy. Thus, Lawrence reiterated in this novel his concern for a balance between involvement and autonomy. His portrayal of Mellors's continued warm feelings for Connie embodies the principle of object constancy--the capacity to sustain a vital, positive image of the other in the other's absence. Mellors writes to his lover about the flame he experiences between them even in their separation, declaring that others "won't be able to blow out my wanting you" (p. 373). An earlier episode suggests that the threat to their vital connection is more likely internal: Mellors experiences despair and anger upon his realization of Connie's impending departure for Italy. Lawrence's portrayal of Mellors's sustained positive regard for Connie despite the immediate frustration caused by her absence suggests that Lawrence transcended his usual antithesis of a benign, harmonious sensuality and a hostile world of frustration and conflict. This advance may have been achieved, however, through a projection of rage over abandonment onto society at large: hence, the reference to hostile forces threatening them. This situation remains ambiguous, for Lawrence only recorded Mellors's letter affirming his constant caring for Connie: he did not dramatize a more complete working through of narcissism that would enable the empathy. Nevertheless, Mellors's attempt to sustain his vital experience during Connie's temporary absence contrasts with his previous manner of numbing himself in his aloneness. Lawrence

has demonstrated a progression beyond his dramatization of a character's escape from engulfment into cold, hard isolation, a theme more prevalent in his earlier works.

Lawrence's renewed focus on heterosexual intimacy following his leadership period entails a retreat from his theme of male assertion in the larger world. Lawrence questioned, "Why should men damage themselves with this useless struggling and fighting, and then come home to their women to be restored!" (PS, p. 446). Lawrence's common theme of the woman's resentment toward her man's dependence suggests some pressure to relinquish outward ambitions with renewed interest in heterosexual relations. The Plumed Serpent perhaps anticipates this trend: the spiritual approach offers the opportunity to eschew the practical concerns implicit in the political arena, such as that in Kangaroo. The surrealistic setting incorporating primitive mythology ceases to resemble any realistic social context; rather, it offers a bold projection of intrapsychic forces related to selfhood without requiring their adaptation to objective reality. In Lady Chatterley's Lover, Lawrence explicitly renounced social activity as a legitimate medium for self-expression: "If only there were men to fight side by side with! But the men were all outside there, glorying in the Thing, triumphing or being trodden down in the rush of mechanized greed or of greedy mechanism" (p. 168). Hence, the encounter with the larger world becomes a matter of subsistence rather than ambition: Mellors settles for the meager wages of a farmhand so that he can "live instead of earn

and spend" (p. 372). Lawrence's observation that the work is soothing rather than inspiring recalls his antithesis of natural being and social ambition--a dichotomy he personified through his contrasting characterizations of Mellors and Sir Clifford Chatterley. Mellors demonstrates difficulty pursuing ambitions, yet preserves his sensuality. He admits, "I'm not in a good enough temper to work for myself" (p. 222), yet he also experiences discomfort when his job requires social interaction. Although Sir Clifford's war injury has paralyzed his lower body and rendered him sexually impotent, he finds success in literature, technology, and business. Lawrence's striking contrast between the two characters implies a mutually exclusive relationship between instinctual life and social identity, which represents a departure from a more conciliatory position portrayed through Kate in The Plumed Serpent.

Summary

Over the course of his later fiction D. H. Lawrence continued to explore the self-themes addressed so comprehensively in Women in Love. The movement of Lawrence's fiction shows some correspondence to the process of psychological birth described by Mahler, Pine, and Bergman (1975): the mother-child symbiosis gives way to the differentiation and practicing phases of separation-individuation, in which children undertake an active exploration of their world; during the rapprochement and object constancy phases, children must reconcile their independent identities with their maternal

relationships, which become less crucial to their vital selfhood. Though variations of this process occur at other life stages, the model's focus on the development of the psychological self recommends it for the analysis of Lawrence's pervasive self-themes. His emphasis on personal selfhood and ambition in the larger world during his leadership period resonates with the differentiation and practicing phases of the developmental process. Lawrence's return to the theme of heterosexual intimacy in Lady Chatterley's Lover echoes the rapprochement issue of reconciling outgoing, assertive selfhood with the maternal dependence still required to sustain it. Lawrence renewed his antithesis of sensual harmony and hostile objective reality, probably as a function of the conflict between dependence and aggression evoked by rapprochement. The polarization causes the encounter with the social world to be a matter of survival and subsistence, rather than an opportunity for exploration and achievement. Lawrence nevertheless portrayed some advance in object constancy, although without a thorough working through of the issues involved.

To a certain extent Lawrence's novels represent his relinquishment of an egocentric orientation. Lawrence expressed through his characters the realization that one's partners do not exist for the primary purpose of fostering one's selfhood. The dramatic action depicts the patterns of narcissistic interaction which prevent any substantial progress toward integral selfhood. Lawrence showed an abstract appreciation of the transcendence of

narcissism, which he rendered concrete through the metaphor of stellar equilibrium. His embodiment of the symbol in the dramatic action consisted of only a few brief glimpses of the transcendence of grandiose and idealizing narcissism. These few episodes take the characters to the threshold of mature narcissism and empathy, yet no further. The resolutions to his novels involve quite a different sort of threshold. In Women in Love, for instance, Birkin maintains his hope of finding completeness in himself through heterosexual intimacy and blood-brotherhood. In both Sons and Lovers and The Rainbow, the protagonists resist the pulls of their pasts to face their futures alone. In Aaron's Rod, Aaron faces the decision of whether to submit to Lilly's authority to foster his own selfhood. In Kangaroo, Richard Somers leaves behind Australia and his broken illusions, perhaps with the hope of rediscovering them in America. In The Plumed Serpent, Kate accepts the need to work out a compromise between her competing desires for individuality and relationship. In Lady Chatterley's Lover, Mellors maintains his vital selfhood in Connie's absence in anticipation of their reunion. These resolutions generally promise some vague hope for self-realization in the future after the futile attempts at integral selfhood dramatized in the novel. For the most part, the conclusions fail to recognize the pain and sadness implicit in the realization of vital selfhood. Yet Lawrence's brief depictions of his characters' genuine empathy and mature narcissism acknowledge this pain of aloneness as a resistance against working through the transcendence

of narcissism. The resolutions of the novels actually deflect attention away from this realization by offering illusory hope. Lawrence's novels thus represent a genuine, but limited, accomplishment with respect to selfhood: they present an articulate and evocative portrayal of narcissistic issues, though not of the transcendence of narcissism.

CHAPTER XI

A CRITIQUE OF MODERN PSYCHOLOGICAL THOUGHT

The study has derived a comprehensive psychological model to address a particular subject--self-issues in creative writing. The approach represents a synthesis derived from three sets of opposing forces: first, the instinctual and reductionistic models of Freudian psychoanalysis and ego psychology versus the interpersonal and humanistic models of the object relations and self psychology schools of psychoanalysis; second, the scientific and theoretical concerns of psychology versus the artistic and humanistic values of literature; and third, in D. H. Lawrence's fiction, sensuality versus spirituality and analysis. The particular issues in three domains--psychoanalytic theory, literary criticism, and Lawrence's writings--have provided the study with a common focus, the interrelation of subjective and objective modes of experience as they pertain to issues of selfhood and relationship. The previous five chapters have examined Lawrence's fiction from a psychological perspective. These chapters have determined that Lawrence showed remarkable vision in exploring the various vicissitudes of narcissism, yet he attained only limited success in dramatizing the integral selfhood symbolized in stellar equilibrium. Even where he failed to reconcile the various polarities within his characters, he indicated significant issues for comprehensive psychology to address. Lawrence's fiction, with its thorough inquiry into self-issues,

provides an arena for evaluating the major psychoanalytic approaches to narcissism, a focus of the present chapter. This involves an assessment of the fit between psychological theory and English literature, its applied subject matter, with these fundamental questions: To what extent do the theories highlight and coherently organize the literary themes? Are there significant incongruities between theory and data? Do the literary works suggest significant self-issues not covered by the theories?

These questions apply to the central theme of the study, that the attainment of integral selfhood involves accepting the paradox of union and separateness. The achievement is realized through synthesis of narcissistic merging with the self-object and psychological distancing in critical reflection, that often results from narcissistic frustration. Such a process entails a transformation from grandiose and idealizing modes of narcissism to mature narcissism and empathy, respectively. Basic to the central theme of the study is the duality of consciousness, involving subjective and objective modes of experience.

The Bipolar Model of Consciousness

The fundamental role of bimodal experience in the study's thesis recommends a thorough exploration of this construct in terms of both psychology and Lawrence's literature. The study refers to various psychological conceptualizations similar to its definition of the subjective and objective modes: Deikman's (1973) action

and receptive modes of consciousness, Schachtel's (1959) autocentric and allocentric modes of perception and relatedness, and Fast's (1984) event-centered and category-centered identity experiences. Bogen (1969/1973) has listed several other similar dichotomies of mental functioning within psychological literature. Constructs outside of psychology are also relevant--Buber's (1970) I-Thou and I-It relations and Dilthey's contrasting methods of inquiry for the human and the natural sciences. Indeed, the subjective-objective polarity and related dichotomies appear almost ubiquitous in the study of knowledge and experience. With such a multitude of approaches and a variety of applications, it is inevitable that there be inconsistencies in the specific definitions and articulations of the polarity. Dimensions relevant to this division include the following: perception and cognition, harmony and conflict, engagement and alienation, proximal and distal, inner and outer, and self-centered and other-centered. An exploration of these dimensions in light of psychological theory and Lawrence's literature provides a better articulation of the thesis of bimodal awareness derived from the disciplines.

A fundamental distinction between subjectivity and objectivity is that of perception and thought. Such a difference is suggested by Fast's (1984) dichotomy of event-centered and category-centered identity experience. Kohut (1971) implied a similar contrast in his distinction between empathy as a mode of observation and theoretical analysis as a mode of comprehension and insight. He viewed intuition as distinct from empathy and essentially identical

with rational judgment, though quicker. While the present study considers subjectivity and objectivity as differing with regard to the concreteness or abstractness of experience, the distinction is not one of perception and thought, for both of these mental functions involve both modes of consciousness. The current study's position is consistent with Deikman'a (1973) differentiation within the perceptual realm that contrasts the sensory quality of receptive mode with the formal properties of the action mode. Schachtel (1959) distinguished autocentric and allocentric modes of perception on like grounds. A similar point may be made about symbolic activity, with its concrete metaphors in the subjective mode and its abstract concepts in the objective mode. Judgment and inference demonstrate a comparable duality: Bogen (1969/1973) cited Spearman and other psychological theorists in contrasting the analogical and abstract modes of reasoning. Additional distinctions involve synthetic and analytic thinking, and correlative inferences and casual attributions. These considerations suggest a broad distinction of concrete versus abstract qualities of experience that spans both perception and cognition.

Another possible distinction between the two modes of experience is that of internal versus external perspective. This orientation often involves a contrast between an inner subjective experience and an outer reality, without adequate recognition that this hard reality is only known through the objective mode of consciousness, which is a relative and limited awareness of that which is out there.

This outlook fails to recognize that the objective stance involves a constriction of subjective experience that ignores sensory qualities in favor of those formal attributes relevant to a particular problem-solving focus. Indeed, the adaptive nature of the objective mode requires this selectivity. Without the realization of this limitation, this outlook considers objective experience as real and subjective experience as merely phenomenal. Such a prejudice is prevalent in objectivist science, including the dominant practice of psychology.

A related but less extreme position equates the subjective-objective polarity with the dimension of self-centered and other-centered experience. Schachtel's (1959) autocentric and allocentric modes of perceptual relatedness associates experimental mode with centricity. Schachtel found only incomplete correspondence between the two dimensions, however, as discussed in the current study's Chapter V (pp. 63-64). That is, his allocentric perception, with its focal attention on formal qualities of experience, serves as the dominant perceptual mode for his secondary autocentricity, the relating to the other in terms of one's own needs and fears. Similarly, the artistic expression that exemplifies his "fully allocentric perception" (p. 180) involves a full sensory experience that typifies his autocentric perceptual mode. Schachtel thus exhibited an inconsistency in his views of autocentricity and allocentricity as modes of perception and as modes of relatedness. The conceptual difficulty of this model demonstrates the lack of correspondence between centricity and qualitative mode of experience as criteria for subjectivity and objectivity.

An alternate approach to the issue of internal versus external perspective renders a dimension that corresponds more closely to the bipolar model of experience. Such an approach considers interiority and externality not so much a focus either inside oneself or toward outer objects, nor centricity around self or other, but a qualitative distinction that applies to the experience of both self and other. Deikman (1971/1973) referred to the Gaffron phenomenon (1956) as an example of such a distinction in the perceptual realm: depending on whether one focuses one's gaze on the near or far side of an object, the observer experiences the object in terms of either the "form, surface, distance, and separateness from the observer," or the "'proprioceptive' qualities of volume, weight, and 'interior' feelings of tension and inner movement" (Deikman, 1971/1973, p. 73). D. H. Lawrence's imagery of immersion in water and surface reflection uses the perceptual world to symbolize the contrast between subjective and objective realities.

The delineation of mode of relating according to autocentricity and allocentricity (e.g., Schachtel, 1959) shows a striking parallel to the Freudian differentiation of narcissism and object relations in terms of the cathexis of the self or the other. The basis for discrimination for the former is locus of observer's interest (self-serving or altruistic), and for the latter, it is object of cathexis. Within this viewpoint, autocentricity becomes almost synonymous with narcissism, and allocentricity with object relations. The

differentiation of subjective and objective modes according to interiority and externality, on the other hand, corresponds to Kohut's (1971, 1977) distinction between narcissistic and object libido on the basis of quality of transference rather than object of cathexis (i.e., self or other). Unlike the correspondence between Schachtel's and Freud's models, the parallel between the present study's focus on quality of experience and Kohut's criterion of quality of transference serves to differentiate the two dimensions. This enables a theoretical construction such as Fast's (1984), which integrates the two dimensions in a developmental model of identity.

The discrimination of the bipolar model of consciousness along the internal-external dimension concerns the relation of the observer's vantage point to the thing of interest: the subjective mode assumes a viewpoint within the subject, whether self or other, whereas the objective mode takes an outside perspective, whether viewing the self from the other's vantage point or the other from one's own. This distinction relates further to the dimension of proximal and distal perceptual modes. Bach (1980) contrasted the proprioceptive senses predominantly involved in subjective awareness and the exteroceptive senses primarily involved in objective self-awareness. Schachtel depicted a similar contrast in observing:

> The allocentric visual sense, as we have seen, shows a high degree of objectification while the autocentric senses (gustatory, olfactory, thermal, proprioceptive, pain) do not lead to objectification proper. Another group of differences between the autocentric and allocentric senses revolves around the more <u>physical quality</u> of autocentric

> as contrasted with the more intellectual and sometimes spiritual quality of allocentric perception (1959, p. 89).

He also recognized the additional autocentric mode of vision:

> If one compares the experiences of seeing form and structure with those of seeing light and color, it becomes apparent that the former tend to be more allocentric, while the latter have a comparatively more autocentric quality, . . . (p. 105).

This observation is consistent with the Gaffron phenomenon cited by Deikman (1973), while qualifying to some extent the association between the subjective-objective polarity of experience and the proximal-distal dimension of sensory mode.

Another related dimension is that of immediate and reflected experience. While it bears a close relation to the perceptual-conceptual dichotomy previously discussed, it also is an aspect of the proximal-distal distinction. This connection is implied in Bach's (1980) distinction between subjective awareness and objective self-awareness on the basis of whether one experiences oneself within the flow of one's own experience or from the vantage point of an external observer. This delineation defines the subjective-objective polarity simultaneously along the dimensions of immediate versus reflected experience and autocentric versus allocentric perspective. He further discussed the polarity in terms of a child's difficulty in reconciling his or her mirror image with the embodied experience of self. Lawrence conveyed similar themes through his water symbolism and reference to mirror images. The

correspondence between immediate and reflected experience and the subjective and objective modes defined according to contrasting qualities of experience remains incomplete, however. Not only the objective self-image, but also the subjective sense of self depends upon the self-object's mirroring. This subjectivity encompasses both the embodied self and the visual image as it incorporates the qualities of Schachtel's visual autocentricity or the Gaffron phenomenon. While Lawrence usually depicted the constricting objectification of mirroring, he also conveyed the potential for subjective enrichment. In The White Peacock, Lettie's critical response to Leslie's request to allow him to look at himself through her eyes leads him to complain, "I can't see anything--only feel you looking" (p. 86). In The Rainbow, by contrast, Ursula "was in love with a vision of herself: she saw as it were a fine little reflection of herself in his eyes" (p. 291). Her newly found vibrancy suggests a subjective quality to her reflected image, thus countering the absolute correspondence of the two dimensions of experience. Lawrence's condemnation of Ursula's grandiosity through Birkin in Women in Love reflects his difficulty in reconciling the visual self-image with the embodied sensuality. His position supports the immediacy-reflectiveness and proximal-distal dimensions as central aspects of the antithesis of subjective and objective experience.

Several of the dimensions of subjectivity and objectivity discussed in this chapter--interiority versus externality, proximity versus distance, and immediacy versus reflection--convey aspects

of the personal theme of engagement versus alienation. This polarity pertains not only to interpersonal involvement, but also to relations with one's own body (Laing, 1959, p. 82). This chapter's discussion thus far has essentially located the source of the estrangement in the objective mode. The passing reference to the adaptive function of selective focusing has addressed the issue in a neutral or conflict-free sphere (Hartmann, 1958). Within a more personal realm, the dual modes of awareness are more closely associated with harmonious and conflictual ways of relating, as Lawrence dramatized in Women in Love. In their relatively pure forms, the two modes reflect narcissistic concerns--subjectivity exudes blissful radiance from sufficient mirroring by the self-object, whereas objectivity involves rage over inadequate mirroring. The former mode demonstrates an urgent demand to sustain harmony, whereas the latter acquires a hostile, critical attitude. With greater instinctual involvement, the libidinous subjective mode and the aggressively-tinged objective mode become increasingly polarized. Their reconciliation becomes increasingly difficult, whether by paradox acceptance or by integration in a conceptual framework such as the present study's: hence, Hermione's observation that Birkin "was without unity, without mind, in the ultimate stages of living" (WL, p. 302).

Both engagement-alienation and harmony-opposition dimensions have been related to the bipolar model of experience, yet they show a lack of correspondence with one another. Indeed, a peculiar relationship exists between the two dimensions: both harmony and

opposition represent modes of engagement, yet opposition also reflects a mode of alienation in setting self and other apart. In one sense, harmony and opposition represent the greater polarity in their contrasting emotional states; on the other hand, engagement and estrangement demonstrate a greater contrast with regard to the presence versus absence of emotionality, a facet commonly associated with the subjective-objective continuum. The harmony-conflict duality, however, exemplifies the essential qualitative features of the two experiential modes. Harmonious relations involve diffuse attention, blurring of boundaries, and intuitive thinking, whereas oppositional relations entail heightened boundary awareness, selective attention, and logical reasoning. Engagement, in subsuming both of these modes of relating, fails to maintain the essential distinctions of the subjective mode. Alienation, without the active aggressive component implicit in conflict, likely exhibits to a lesser degree the focused attention and boundary awareness of the objective mode. Thus, the central criteria for the two experiential modes--the qualitative aspects of consciousness--favor the harmony-opposition dimension over the engagement-alienation one as more basic to the subjective-objective discrimination in the personal realm.

The preceding discussion of the various dimensions related to the dual nature of consciousness enables a more refined assessment of this broad differentiation. Obvious are the lack of complete correspondence among the various dimensions and the consequent inconsistencies in the comprehensive model of bipolar consciousness.

While the incongruities reflect to a certain degree the ambiguities of particular models, they also are a consequence of the complexity of mental functioning itself. The objective mode, for instance, subsumes a broad range of experiences including responses to narcissistic frustration, practical problem-solving, applied research, and theoretical analysis in "pure science." Similarly, subjective experience encompasses idealizing and grandiose modes of narcissism, appreciation of art and nature, and personal and physical intimacy. Indeed, the divergent applications suggest a further articulation of the broad differentiation proposed in the present study. This recommendation does not imply a model that supersedes the subjective-objective differentiation itself. The comprehensive duality is useful to the extent to which the parallels between its various applications enhance the understanding in each of the domains. The present study has aspired for such a resonance in its use of this polarity within three domains--the self-themes of Lawrence's fiction, the competing psychoanalytic theories of narcissism, and the literary and psychological approaches to understanding.

A complication that further contributes to the inherent incongruities in a comprehensive model of bipolar awareness is the tendency for subjective and objective modes to inform and modify one another. Lawrence supported this point in The Rainbow, where he contrasted the subjective experiences of Ursula Brangwen and Anthony Schofield: Ursula's heightened awareness and greater

articulation in appreciating nature appears in the context of her preceding clash with the hard, objective reality of her teaching position. On a similar note, the abstract discourses that pervade Lawrence's fiction show substantial subjective infusion. Consistent with these examples is Koestler's (1964) proposition that subjectivity and objectivity form a continuum, rather than a dichotomy, in their expression in creative endeavors. While the above observations on Lawrence's fiction pertain to incomplete integrations of the two experiential modes, the current study addresses a more profound synthesis: the transcendence of grandiose and idealizing forms of narcissism to mature narcissism and empathy entails the acceptance of the paradox of separateness and relatedness and its inherent bridging of objective and subjective modes of experience.

The characterization of subjectivity and objectivity as a continuum rather than a pure dichotomy mitigates against a comprehensive ordering of the modes and their related dimensions in a universal structure. While a multidimensional diagram relating mode of experience to other relevant dimensions appeals to a sense of logic and order, mental functioning seems to defy such ordered structuring. The two modes appear to interrelate not in any logical or linear fashion, but organically, as a function of lived experience. Such a dynamic process recommends an idiographic approach, such as the present study's exploration of self-issues in Lawrence's fiction, to address the particular manner in which the universal and idiosyncratic factors pertaining to mode of experience and narcissism interact.

Psychoanalytic Perspectives on Narcissism: An Evaluation

The other basic conceptual focus of the study, narcissism, bears scrutiny in light of its application and relevance to D. H. Lawrence's extensive exploration of self-issues through his fiction. Particularly relevant is the current debate within the psychoanalytic movement. The present study has characterized the opposing positions of Kohut and Kernberg as exemplifying primarily subjective and objective orientations toward narcissism, respectively. This view is consistent with Wolf's (1980) contrast between the experience-near, theory-distant nature of Kohut's self psychology and the theory-near, experience-distant quality of more conventional psychoanalytic theories. It similarly parallels Deri's (1978) thesis regarding Freud's conflict model and Winnicott's harmony model as basic perspectives on the individual's relation with the outer world. Guntrip's (1971) and Sugarman's (1977) distinction between the humanistic orientation of object relations and the mechanistic perspective of Freudian psychoanalysis and ego psychology also applies to the opposing approaches of Kohut and Kernberg. This distinction is relative, of course, for both models adopt the psychoanalytic method, which combines theoretical analysis with the idiographic procedure of the clinical case study.

Kohut's Self Psychology

As presented in Chapter VI, the study has found that D. H. Lawrence's characterizations in Women in Love have essentially

substantiated Kohut's conceptualizations of grandiose and idealizing forms of narcissism. Lawrence further dramatized his character's coercive dependence on their partners to validate their selfhoods, consistent with Kohut's notion of the self-object function. Lawrence's other works similarly portray the basic narcissistic patterns delineated in Kohut's theory. The present study thus has revealed a complementarity between Lawrence's dramatizations and self psychology that supports Wallerstein's (1983) contention that Kohut's most valuable contributions to psychoanalysis were in the clinical area, through his description of narcissistic dynamics.

The study of Lawrence's fiction provides a model for narcissism and empathy which illustrates and articulates Kohut's developmental account, as well as posing a challenge to it. In The Analysis of the Self, Kohut asserted separate lines of development for mature narcissism and object love, though he considered both to evolve out of autoeroticism by way of narcissism (1971, p. 220). While he did not adequately formulate his own view of the development of object love, he refuted Balint's notion of primary love in infancy.

The current study has found in Lawrence's fiction a contrast in relationships compatible with Kohut's thesis of separate developmental lines. Lawrence's depiction of the dominant styles of Birkin and Ursula and of Gerald and Gudrun basically illustrate Kohut's grandiose and idealizing poles of narcissism. These two poles may further evolve into mature narcissism and object love, respectively--a theme which Lawrence symbolized in terms of stellar

equilibrium. While he did not clearly distinguish between grandiose and mature narcissism, Lawrence provided a sharp contrast between idealization and empathy through the relationship of Ursula and Birkin. In the imagery of "Moony," Ursula mirrors not Birkin's real qualities, but her ideal of the son (sun) of God which she projects onto him. Lawrence symbolized through the couple what Kohut noted as the failure of some parents "to respond to their children's changing narcissistic requirements . . . because they are using their children for their own narcissistic needs" (1977, p. 274). Lawrence provided a glimpse of the transcendence of this idealization through Birkin's admiration of Ursula that encourages her self-revelation (WL, p. 150). Lawrence's symbolism of stellar equilibrium conveys the paradox of simultaneous union and separateness in Birkin's response--the inherent quality of empathy that distinguishes it from narcissistic idealization. A similar case can be made for the development of mature narcissism out of grandiosity, whereby the confident assertion of one's own qualities also respects the separateness and integrity of the other. With such a perspective, one recognizes and accepts the inevitable gaps in understanding and affirmation from others without devaluing them. Though he did not clearly dramatize a mature narcissism according to these standards, Lawrence did provide sufficient patterns and images of narcissism and its transcendence to support the paradox of union and separateness as an inherent component of both empathy and mature narcissism. Thus, the present study's derivation of

the notions of empathy and narcissism from Lawrence's fiction and psychoanalytic theory expands and articulates Kohut's thesis of separate developmental lines for self- and object-love.

In Women in Love, Lawrence articulated and emphasized the features of subjectivity and objectivity between and within his characters in developing his antithesis between the two modes of consciousness. Primary subjectivity, with its urgent press to sustain harmony, has a basically imperative quality. The objectification of vital experience, in evolving out of frustration, acquires a hostile, critical outlook. Each of these modes undergoes a qualitative modification in their reconciliation during the transition out of grandiosity and idealization to mature narcissism and empathy. With empathy, one feels with and accepts the other, while still recognizing the other's imperfect qualities. In mature narcissism one both recognizes and accepts one's own shortcomings. In both instances of transcendence, subjectivity loses its imperative or "bullying" quality while retaining its compassion. Similarly, objectivity becomes less hostile while remaining discriminating. The discerning compassion is directed toward others in empathy and toward oneself in mature narcissism.

Kohut's conceptualization of empathy, however, does not include the present study's attention to the paradoxical nature of empathy. He relegated empathy to the sphere of observation, while reserving explanation and insight for analytic thinking, thereby establishing or preserving a dichotomy between perception and cognition (1971,

pp. 300-307). He further distinguished empathy from intuition, which he seemed to regard as thinking which lacks awareness of its immediate processes. He also implied that intuition involves magical thinking characteristic of narcissism in his assertion that successful psychoanalysis of narcissistic personalities often results in increased empathy but decreased intuitiveness. He asserted that psychologists must be able to "step beyond empathy," or else "they cannot set up hypotheses and theories, and thus ultimately, cannot achieve explanations" (1971, p. 303). Kohut's view of empathy is considerably more limited than that presented in the present study, which conceives of a paradoxical synthesis of subjective relation and objective distance.

The paradox implicit in Lawrence's exploration of selfhood and relationship points to a profound difficulty in transcending narcissism that is not so readily apparent in Kohut's model. The two episodes of brief transcendence in Lawrence's fiction noted in the present study demonstrate the discomfort in maintaining the vital, mature selfhood that intrinsically recognizes the otherness of the partner. In The Rainbow, Tom agonizes with Lydia's expectation of his active participation that requires him to "meet and embrace and know her, who was other than himself" (p. 90). Despite her request, Tom manages to lose himself by idealizing her, thereby eliminating the separateness side of the paradox of empathic relations. In Women in Love, Birkin apparently shuns the sadness in Ursula's self-revelation--sadness rooted in the separateness

implied by disclosing painful experiences that are hers alone. His mocking repudiation of suffering allows the couple to attempt a reunion in the present that knows nothing outside of their mutual experience. Through these two episodes Lawrence depicted a retreat from empathic awareness to the two narcissistic modes--Tom's idealization of his wife and Birkin's grandiose pursuit of his self-fulfillment. Lawrence's imagery indicates that the couple's separateness, with the concomitant otherness of the partner, is a crucial factor in the retreat from empathy and mature narcissism. This suggests that Kohut's approach, by emphasizing transmuting internalizations, omits an important issue in working through narcissism.

The study of Lawrence's fiction suggests another aspect of self psychology for examination--the importance that Kohut places on harmony in the developing selfhood through his emphasis on near-perfect empathy. Lawrence addressed this facet of experience in his depiction of Ursula and Birkin in Women in Love; yet through Gerald and Gudrun he also explored the role of conflict in advancing a vital selfhood. In fact, Lawrence portrayed Gerald's relationships with his father, Birkin, and Gudrun as vitalizing his being through opposition. Even with their differences, Thomas Crich spurred his son's involvement in business--a state revealed by its absence, through Thomas's illness and death. Though Lawrence suggested that Birkin's criticism of Gerald's world undermined his sense of purpose, the wrestling scene in "Gladiatorial" advocated confrontation as a source of vibrancy.

It is only after Birkin's departure that Gerald succumbed to the degenerative pull: this also occurred with a subtle shift in the quality of Gerald's and Gudrun's struggle, from benign opposition to destructive hatred. While Lawrence orchestrated a destructive denouement to the couple's mutual search for selfhood through conflict, his conclusion does not necessarily indict opposition as destructive to selfhood: Lawrence depicted in them an inner emptiness which discouraged their pursuit of the harmony favored by their fanciful counterparts. Though Lawrence remained ambiguous with regard to the function of opposition for selfhood, he advanced considerations not adequately addressed in Kohut's model. While Lawrence's fictional portrayal of relationships does not constitute actual evidence of personally working through these issues, it does represent an exploration of important self-issues which deserve theoretical attention.

Kernberg's Theoretical Model

In contrast to Kohut, Kernberg has addressed narcissistic issues squarely within the realm of conflict, with his orientation involving a more direct focus on narcissistic rage and envy. Indeed, as Kohut pointed out, this approach encourages patients' anger by confronting them with reality constraints incongruent with their narcissistic illusions. Ego psychology's attention to theoretical constructs entails an objective mode of experience that contrasts with the subjective mode of self psychology, with its more intense focus

on the patient's inner experience. Furthermore, the focus of Kernberg's ego psychology assumes the patient's objectification of experience: narcissistic rage involves a recognition of the other as a source of frustration of one's self-needs, while envy entails an implicit comparison of the images of self and other. The former response involves an emphasis on the boundary between self and other, while the latter entails a further reflection on experience--both significant facets of objective experience.

While Kernberg's approach addresses the objective realm Kohut neglected, it disregards the subjective sphere that is both portrayed in Lawrence's works and explored by self psychology. The ego psychology model does not adequately address subjective narcissism, in which the other is experienced as a self-object, or extension of oneself. Interpretations within such a system run the risk of serving as a protest against the patient's subjugation of the analyst and a reaffirmation of the therapist's autonomy, regardless of whether such a realization serves the patient's current therapeutic needs. Lawrence often expressed through his characters an imperviousness to such confrontations with the otherness of the partner and the implied limitations of the self. He also testified against such an approach in his first novel, The White Peacock, in which George's ominous fate parallels that of the field bees that he extracts from their nest before they are able to fly. Through such imagery, Lawrence's fiction exposes the limitations of Kernberg approach, even though Lawrence experienced a similar shortcoming in his polarization of the two realms of experience.

Despite his predominantly objective approach to conflictual aspects of narcissism, Kernberg (1976) did refer to an integration of experiential realms that somewhat corresponds to the synthesis of subjective and objective experiential modes discussed in the present study. He postulated the developmental fusion of object-images of similar valences, either positive or negative. His association of good images with libidinal gratification and of bad images with aggressive drive establishes two realms of object- and self-representations that reflect the harmonious and oppositional modes of relating. The current study has associated these relational modes with the subjective and objective spheres of experience. Kernberg asserted that in normal development good and bad self-images fuse into ambivalent self-images, whereas good and bad object-images fuse into ambivalent object-images. While his theory refers to essentially the process which the current study defines as the attainment of mature narcissism and empathy, Kernberg's approach is basically mechanistic. It therefore neglects the experiential properties that distinguish the two modes and the qualitative shift involved in their synthesis: empathy, for instance, melds the compassionate concern and the discerning articulation of the respective modes. Furthermore, his objectivistic perspective fails to address the inherent difficulties of reconciling subjective and objective experience, discussed in Chapter VIII of the present study.

For a number of reasons, Kernberg's theory does not demonstrate a close correspondence to the self-themes in Lawrence's fiction. Since his model is even more objective than Kohut's, the gap between

it and Lawrence's literature is wider along the subjective-objective continuum. Furthermore, Lawrence's preference for harmonious relations and sensual primacy probably caused him to view the conflictual realm as a nuisance rather than an integral aspect of life, thus leading him to deemphasize the central domain of Kernberg's theory. Thus, the ambivalence of the male protagonists toward their lovers, who represent a potential source of both fulfillment and engulfment, becomes expressed as an attempted subjugation of women in the self-object role. Similarly, the rivalry and envy between the male characters in Kangaroo and Aaron's Rod remains largely implicit, expressed in their ambivalence and withdrawal rather than in outright conflict. Perhaps a more basic source of the disparity between Kernberg's theory and Lawrence's fiction involves a theoretical limitation parallel with and complementary to Kohut's model: the ego psychology approach focuses primarily on the objective realm of oppositional relations, whereas Lawrence's fiction extensively explores the antithesis of subjective and objective experience and of harmonious and oppositional relations.

The Kohut-Kernberg Debate: A Transcendent Perspective

The preceding analyses indicate that the two psychoanalytic approaches address self-issues primarily within one or the other realm of experience: the subjective, in which harmony prevails, or the objective, with its frequent frustrations and conflicts. It must be recognized, however, that the relationships outlined

in the discussion are relative, not absolute. Thus, while a self psychology approach attempts to preserve the other's subjective sense of self through empathic sensitivity, it also recognizes the function of minor frustrations in building a cohesive self. Similarly, an ego psychology that challenges narcissistic illusions with objective interpretations may well do so in the context of a benign, supportive relationship--one which bears some similarity to Lawrence's depiction of Birkin and Gerald. Despite these reservations, the generalizations forwarded in the present study sufficiently reflect the patterns of the writings under investigation to provide a useful framework. Through his fiction, Lawrence portrayed a topography of the self that encompassed objective and subjective realms of experience, idealizing and grandiose forms of narcissistic relations, and harmonious and conflictual modes of encounter. He further provided brief glimpses of empathy, that elusive state which transcends narcissism. His literary portrait provides a suitable context within which to place the disparate approaches of Kohut and Kernberg, revealing the contributions and limitations of each approach. While his fiction highlights the manner in which the two approaches complement each other, it also directs attention to the interface between the two domains, that neither model adequately addresses. Indeed, according to the perspective presented in this study, the interface between subjectivity and objectivity provides the threshold from grandiose and idealizing forms of narcissism to empathy and healthy narcissism. According to the view adopted by the present study, Kohut and Kernberg focused on one or the other pole of

consciousness, while the transcendence of narcissism entails a spanning of the two poles through the paradox of unity and separateness.

There is a further division inherent to the models of Kohut and Kernberg, involving two somewhat separate realms. Kernberg's ego psychology retains the Freudian focus on the libidinal and aggressive instincts and on the conflict between instinctual expression and prohibition. Kohut's self psychology, by contrast, centers around his bipolar model of the ambitions that the grandiose self exhibits to the mirroring self-object and the ideals that the idealizing self admires in its self-object. The contrast between the two approaches can be characterized as that of being and becoming, of the immediate sensual realm and the aspirations that propel one into the future. Similar to their handling of the subjective-objective continuum, each approach focuses primarily on one side of the duality of instinctual being and ambitious becoming. It is ironic that in this respect Kernberg's model is associated with immediate, sensual experience and Kohut's with a projection out of the embodied present into the potential future. This alignment runs counter to the present study's distinctions between the two approaches based on criteria of subjective versus objective experiential mode employed in addressing the subject matter, and of harmonious versus oppositional relations.

While each psychoanalytic approach to narcissism has focused primarily on one or the other side of the duality of being and becoming, Lawrence's fiction has addressed the antithesis between

the two modes, particularly in his early novels. In The White Peacock, Lettie contends with her competing attractions for the complacent George and the ambitious, proper Leslie. George's awakening from his slumbering naturalism to his longings for Lettie and occupational aspirations ends in his alcoholic regression, suggesting Lawrence's pessimism over reconciling the two facets of life. In The Trespasser, the idyllic retreat to natural living from the stresses of urban life similarly expresses the tension between the worlds of being and becoming, while associating this duality more closely with the polarity of harmony and conflict. And like the previous novel, The Trespasser ends in destruction for Siegmund, who cannot withstand the pressures of urban life once he has opened himself up to experience--a conclusion that reaffirms Lawrence's antithesis of the two modes of experience. Though Lawrence did not achieve a reconciliation of sensual being and ambitious becoming, he at least addressed the tension between the two approaches to life--a concern somewhat neglected by the two prominent psychoanalytic positions on narcissism.

Lawrence's fiction has dramatized the various facets of the paradox that stand in the way of transcending narcissism, as Chapter VIII of the present study has concluded. Neither Freudian ego psychology nor Kohutian self psychology adequately addresses this paradox, since each functions primarily within one of the two experiential domains that comprise the paradox. The Freudian approach, with its analytic posture focusing on conflictual aspects

of experience, mainly concerns itself with the objective realm, that highlights differences and separateness between persons. Kohut's model, in attempting to sustain the selfhood of the other through empathy, primarily addresses the subjective sphere, with its sense of harmony and unity. The present study suggests that both psychoanalytic models may be simultaneously valid, yet each insufficient for a comprehensive approach to selfhood. By operating primarily within one or the other realm, such an approach fosters an implicit denial of the paradox of unity and separateness. While the experiential mode is not uniform throughout all aspects of the theoretical orientation and actual practice of each psychoanalytic school, sufficient correspondence exists to justify the contrast between the two approaches. With this qualification admitted, the study's thesis does not so much refute either model as it advises familiarity with both. It further recommends a recognition that their integration involves an acceptance of the juxtaposition of the subjective and objective modes that create the paradox.

Recent Advances in Psychoanalytic Thought

The study has found a basic congruity between Lawrence's literary exploration of self-themes and recent psychological attempts to address narcissistic issues in terms of a bipolar model of experience. Bach's (1980) approach centers around his thesis that stable identity involves an integration of subjective awareness and objective self-awareness, of immediate experience and reflections on it from an

external perspective. Fast (1984) has examined the relation between experiential mode and narcissism to postulate that the emergence out of narcissism involves an interaction of event-centered and category-centered identity experiences. Fast and Bach have implicitly bridged the antithesis between the relative objectivism of Freudian psychoanalysis and ego psychology and the relative subjectivism of object relations and self psychology. In doing so, they have focused attention on the interface of subjective and objective modes of experience, a central concern in Lawrence's fiction related to selfhood.

The present study has found the theses of Bach and Fast reflected in the fiction of D. H. Lawrence and in the two major factions of psychoanalytic thought. The correspondence between the two sources, literature and psychology, is particularly compelling evidence for these views because of their relatively independent derivation. Though Lawrence demonstrated some familiarity with Freudian and Jungian psychologies, he usually defined his position in opposition to psychoanalysis. Furthermore, his writings preceded the revisionist movements of object relations and self psychology by decades, yet the theoretical works of either traditional or modern psychoanalysis have rarely cited Lawrence's writings. Perhaps a more basic source of evidence for the study's thesis, that the reconciliation of subjective and objective modes of experience is central to the attainment of mature narcissism and empathy, is the relevancy of this thesis to the study itself. The literary and

psychological approaches compared in the study provide the complementary subjective and objective perspectives required for the postulated empathic understanding.

The present study proposes that the central thesis common to Bach (1980), Fast (1984, ch. 5), and the present study provides an encompassing framework for the conflict and growth models of development prevalent in psychoanalytic theory. Such an approach is not intended to supersede the two basic factions in psychoanalysis, but to bridge them. It recognizes the contributions of both orientations in articulating their particular perspectives while addressing the additional element of the paradox of their simultaneous truths. This paradox is expressed in relations with one's body and with other persons.

The paradoxical relation to the body embraces the antithesis of being and becoming. Being-centered awareness involves a sensual immediacy in which one experiences one's body as oneself. In becoming-centered awareness, one may perceive one's body as either an instrument for or an impediment to the attainment of some future objective. The contrasting modes create the paradox of both being one's body and having a body.

On the interpersonal level the paradox is expressed by Buber's (1970) I-Thou and I-It relationships. The former involves responding to others as persons in their own right, with perspectives related to their own wants and needs; the latter involves an instrumental orientation to others in terms of their usefulness toward one's

own ends. This dual perspective establishes the paradox of union and separateness with others.

Reflections on the Method of Study

The theoretical framework of the study applies not only to the objects of study, D. H. Lawrence's fiction and current psychoanalytic thought, but also to the very method of study itself. Subjectivity and objectivity are pertinent factors in relating to and understanding external phenomena as well as in achieving a mature selfhood. The study has concluded that a synthesis of the two modes is an inherent requirement for empathy toward others as well as for mature narcissism. Consistent with this thesis is the ideal that the current study achieve a similar resolution in its understanding of Lawrence's fiction. The dialectic between literature and psychology represents such an attempt, as does the proposed reconciliation between psychoanalysis and ego psychology, on the one hand, and object relations and self psychology, on the other. Whether the present study fulfills its aspiration is a matter for the reader to assess. Bach emphasized the difficulty of such an undertaking in asserting that "the achievement of this integration is in itself so astonishing that we may well wonder how it ever succeeds, rather than why it sometimes fails" (1980, p. 186). Fortunately, the productivity of a work does not hinge on the perfect fulfillment of its ideal: witness Lawrence's fiction, which reveals remarkable insights into self-issues while essentially failing to

embody the symbol of stellar equilibrium in the dramatic action. Lawrence's fiction perhaps reveals as much through its breach with his tenets as it does in its agreement; possibly the same is true of the present study's actual practice in terms of its revelation of empathy and mature narcissism.

The study has promoted a conceptualization of empathy related to the transcendence of narcissism which not only informs its own method, but also suggests criteria for its own evaluation. Both mature narcissism and empathic understanding, whether of a person or a text, require the realization of the paradox of unity and separation. As Bach pointed out,

> The integration or articulation of these two kinds of theorizing seems in many ways to present problems parallel to those which the individual seeks to resolve by integrating intrinsic and extrinsic perspectives on himself (1980, p. 186).

Consistent with this approach, genuine understanding of a work requires the literary critic or the psychologist to resist the temptation either to perceive the work as simply reflecting one's own views or to uncritically embrace it. In other words, it requires resisting grandiose and idealizing modes of relating to it that deny a distance between critic and author. A reader's total immersion in the work may preserve the immediate richness of the fictional portrayal, but the lack of critical perspective entails a loss of a clear, articulated comprehension of the intricacies and nuances of the work. Understanding in the personal realm further excludes

its utter rejection for its failure to reflect one's own values and ideals: such an approach establishes distance between reader and author in response to a failure of narcissistic mirroring. Such distantiation, whether through hostile criticism or detached analysis, neglects the emotional depth of the work while striving for a predominantly intellectual understanding. In doing so, it denies a commonality between critic and author. A denial of either distance or closeness excludes empathy by abandoning its paradoxical posture. In assuming only a subjective or an objective stance, these two approaches fall short of empathy, which develops an articulated appreciation of a work while preserving its vital immediacy.

The preceding discussion suggests that the themes of Chapters VI and VII regarding Lawrence's self-issues also applies to literary criticism, including the present study. These themes address the concerns raised in Chapter III regarding the methods and approaches to psychological study and literary criticism. The theoretical perspective adopted to elucidate Lawrence's self-issues therefore provides standards relevant to the present study's method. It recommends a reciprocal dialogue between Lawrence's fiction and psychoanalytic theory. The study therefore does not merely attempt to evaluate the success of Lawrence's fiction in resolving self-issues according to fixed standards and criteria from psychological theory. Such an enterprise would involve an

ethnocentricity analogous to the narcissistic orientations dramatized in Lawrence's fiction and conceptualized in Kohut's self psychology. That is, the study would consider Lawrence's fiction not as integral works in their own rights, but as mere examples to illustrate the veracity of the theory. In the imagery of Lawrence's "Mino" and "Moony" (WL, chs. 13 & 14), such a study would employ his novels as satellites to reflect the radiance of psychoanalytic theory. A more accurate portrayal is that the illumination of both theory and literature derives from the stellar brilliance of lived experience. The written or spoken word, whether literary or scientific, cannot entirely capture this reality: it can only render imperfect reflections of it. Yet, in doing so, the text may instill a heightened awareness of the features and relations within lived experience. Optimally, this process lends articulation to subjective awareness without sacrificing vitality--an advance which Lawrence portrayed in Ursula's appreciation of the rising moon (R, pp. 416-417). Such an ideal recommends a collaboration of science and art, of theory and evidence, with neither attaining primacy. Thus, the present study should be an endeavor to expand the psychoanalytic perspective as much as an attempt to clarify Lawrence's self-issues. In an extension of Lawrence's imagery, the subjective and objective approaches function as twin planets that together reflect a vital, articulated appreciation of lived experience.

The present study essentially serves as a theory-based analysis of narcissistic issues in Lawrence's fiction. It has liberally cited the author's works and has even played with Lawrence's imagery to evoke a sense of vital reality behind its abstractions. However informed and modified by a subjective perspective, the study remains a predominantly objective discourse. It admittedly adopts a particular theoretical perspective, one positing a comprehensive model for narcissism. While the study has attempted to apply this model in a manner that illuminates Lawrence's own perspective on selfhood, it nevertheless remains a restricted outlook. It remains for the reader to integrate the current profile of Lawrence with views from other vantage points to achieve a deeper understanding of his literary efforts. The various perspectives on Lawrence, including the present one, are not sufficient in themselves; rather, they contribute only insofar as they lend articulation to a vital appreciation of his works. Similarly, this application of theory to literature has little value in itself--its worth lies in its relevance to lived experience. The study's theoretical orientation thus recommends that the reader use the model and Lawrence's fiction to reflect upon one's immediate experience in the world, whether that might involve the practice of psychotherapy or one's own personal struggles with self-issues.

The theoretical perspective intrinsic to the present study recommends a kind of validation that contrasts sharply with the usual procedures of academic psychology. The statistical methodology

to insure representative sampling is superfluous when the entire corpus under study is readily available to the interested reader. Literary criticism is in this respect a more daring venture than case studies that omit observations that are considered irrelevant yet which may suggest alternative interpretations. Experimental studies are even more constricted in their use of experimental controls that attempt to prevent the occurrence of events considered extraneous to the hypothesis. On the other hand, the present endeavor is more modest in the sense that it does not assert the validity of its thesis over competing perspectives; rather, it recognizes Waelder's (1930/1976) thesis that multiple factors converge in influencing psychic experience. It is left to other studies to compare alternative perspectives on Lawrence and his fiction for the relative centrality of their propositions. The aim of the present psycholiterary study is simply to demonstrate the correspondence between Lawrence's fiction and a psychoanalytic perspective relating narcissism to bipolar consciousness.

The study has provided a model for the evaluation of literature which applies equally well to literary criticism, including the present study. This is a basic facet of a comprehensive psychological model, one whose domain encompasses its own method as well as a broad range of human activity and experience. This feature has enabled the study to undertake a hermeneutic inquiry as to its method's consistency with its own theory. Such an orientation recognizes the intrinsic linkage of theory, method, and fact in

a hermeneutic circle, as proposed by Wilhelm Dilthey. Within this relationship neither theory nor method nor fact has priority: instead, each comes into being through their mutual interaction. The inquiry thus involves a mutual interplay between theory and data, between psychology and literature, to discover their congruities and disparities. The method of the present study is therefore informed by the theoretical perspective relating narcissism and empathy to a bipolar model of experience, as examined earlier in this chapter. Implicit in this approach is the realization that our understanding of human activity and experience is only relative, that it is both shaped and limited by the qualities of the very psychological functions which we study. This proposition implies the relativity of the present study, which places it alongside other interpretations of Lawrence's fiction. The comparison of divergent perspectives may lead to further analyses and syntheses in order to reconcile the disparities.

The study's theoretical orientation has evolved out of the areas being investigated--Lawrence's fiction and the current debate in psychoanalytic theory. This approach, with its focus on subjectivity and objectivity, resembles to some extent Dilthey's philosophical orientation, which distinguishes between understanding related to the cultural world and explanation related to the natural world. Its attention to the antithesis between experiential modes and its proposed synthetic solution for the transcendence of narcissism bears some similarity to Hegel's thesis of dialectic

change. The study has perhaps borrowed this concept from the philosophical realm of abstract pronouncements on the nature of the universe and addressed it as a psychological process. While the study's method reflects themes in nineteenth century philosophy, it is instead grounded in current psychological theories that postulate these themes in terms of psychic functions. The relative neglect of the philosophical antecedents does introduce the potential for rediscovery: the freedom from traditional constraints creates the possibility of a somewhat different perspective. The study has therefore adopted a psychological hermeneutics in an attempt to lessen the distantiation from experience which is often endemic to philosophical inquiry. Furthermore, a psychological orientation allows the incorporation of developmental and narcissistic themes derived from clinical observation. This provides a dynamic, ontogenetic model, in contrast to the more static ontological basis of traditional hermeneutics.

Reflections on the Psychological Field

The bipolar model of consciousness, adopted by the present study for the exploration of self-themes in Lawrence's fiction, has also contributed to the study's understanding of literary criticism and psychoanalytic theories of narcissism. In these three applications, am empathic understanding of the subject matter has been linked to the paradoxical bridging of subjective and objective modes of experience: a subjective approach without critical

reflection typically lacks articulation and risks personal bias, whereas a purely objective approach tends to be sterile and reductionistic. These observations are equally relevant for the field of psychology. In order to establish its legitimacy in an increasingly technological society, the psychological community has eschewed its philosophical roots and adopted the scientific methods of the physical sciences. In doing so, it has largely lost sight of Wilhelm Dilthey's qualitative distinction between the natural and the human sciences. Within the objectivistic orientation of logical positivism, investigators typically maintain a critical perspective toward their data and distrust subjective experience, whether their own or their subjects'. The particularities of concrete events become lost in the reductionistic process of nomothetic research, which aims toward the validation of abstract laws of behavior. Objectivity no longer functions in conjunction with subjectivity, but has assumed a preemptive position.

Although academic psychology maintains a predominantly objective perspective toward its data, it typically does not critically reflect upon its own method. Unlike the approach of the current study, the theories of objectivistic psychology usually do not adequately encompass their own research activities. The conventional practice of psychological research fits Kuhn's (1970) depiction of normative science as seldom questioning its assumptions except during periods of crisis. Objectivistic researchers often assume their own methods to be legitimate and absolute. They therefore usually regard their

observations as given facts about reality, rather than recognizing the selective focus of the objective mode or the relativity of their particular perspectives. As Barratt pointed out:

> The "data" of observation or experience are considered to be pure, contingent upon external reality, unaltered by their articulation, and independent of the mental activity involved in conceptualization, inference, and understanding (1984, p. 33).

This failure to acknowledge one's a priori assumptions and to recognize the relativity of one's perspective indicates an ethnocentrism which is an objectivistic counterpart to subjectivistic egocentrism. This equation of experimental observation with objective reality resembles "the narcissistic illusion of omnipotence" which requires "that one's 'experiencing' determine the reality" (Fast, 1984, p. 122).

The present study's bipolar model of experience has shown the prevailing mode of psychological study, the nomothetic method, to fall short of a full, empathic comprehension of the human condition on two counts: it lacks both an understanding derived from intersubjective relations and a critical perspective on its own method. The idiographic approach offers an empirical alternative which offsets the rationalistic formulations of abstract theory. As Chapter III of the current study has affirmed, the idiographic technique offers a bridge between subjective and objective modes of knowing. The advantage remains largely potential rather than actual, for the psychological community's attitude toward this type

of study tends toward tolerance rather than endorsement. The method is criticized on the basis of its proneness to theoretical and personal bias, yet this very quality encourages the idiographic scholar to recognize the multiplicity of available perspectives on any given subject and to address the issue of theoretical assumptions. The method thereby avoids the inherent limitations of nomothetic research illuminated by the present study's approach to narcissism and its transcendence. The question remains as to whether the actual application of the method adequately illuminates the theoretical perspective and monitors egocentric distortions of the phenomena. This concern must be addressed according to the particular type of study, which varies considerably with regard to theoretical orientation. Operant conditioning schedules, phenomenological interviews, and clinical case studies represent prevalent approaches of behavioral, experiential, and psychoanalytic schools of psychology, respectively. A review of these orientations to psychotherapy from the current study's theoretical perspective can provide further insight into the practice of psychology.

Behaviorism

Of the competing schools of psychotherapy, behaviorism exhibits most explicitly the objectivistic and rationalistic biases of conventional psychological study. Operant conditioning in particular assumes an external perspective, typically requiring that the problems, interventions, and goals of treatment be expressed in publicly

verifiable terms. Treatment based on classical conditioning, such as systematic desensitization, reciprocal inhibition, and aversion therapy, may attend to internal states through the use of imagery. Cognitive behaviorism is another orientation that recognizes the role of internal mediation between stimulus and response. Yet behaviorism still shows a preference for dealing with objective data, with affective experience often being translated into physiological correlates: hence, the recent interest in behavioral medicine and biofeedback. In its most radical form, behaviorism considers experience to be epiphenomena, mere reflections of objective reality. Even with attention to inner experience, the approach remains essentially objective, since it aims toward the explanation, prediction, and control of behavior, rather than the understanding of experience. It therefore is expected to have little direct impact on the self-issues related to the integration of subjective and objective experience. Gerald's complaint to Gudrun about Birkin in Women in Love bears relevance to the use of behavioral techniques for problems with narcissism:

> "I don't want you to help," he said, slightly irritated, "because there's nothing to be done. I only want sympathy, do you see: I want somebody I can talk to sympathetically. That eases the strain. And there is nobody to talk to sympathetically. That's the curious thing. There is nobody. There's Rupert Birkin. But then he isn't sympathetic, he wants to dictate. And that is no use whatsoever" (p. 332).

With sympathy representing the obverse of the objective-subjective duality, Gerald's criticism dramatizes the limitations of a

behavioral approach in dealing with narcissistic issues.

Orthodox Psychoanalysis

The present study's approach relating narcissism to the duality of consciousness offers an enlightening perspective on the conventional practice of psychoanalysis. Earlier in the chapter the study addressed revisionist approaches through its examination of Kohut's and Kernberg's theories of narcissism. Orthodox psychoanalysts have criticized such theoretical modifications for focusing on surface phenomena rather than the true subject of psychoanalysis, the unconscious. Barratt's (1984) renunciation of ego psychology, object relations, and self psychology for their primary attention to conscious and preconscious material exemplifies the conventional posture. The orthodox viewpoint often overlooks the point that a substantial exclusion of instinctual experience from the self affects the viability of the self, which in turn limits the patient's responsiveness to interpretations. The present study has shown that Lawrence evinced a disavowal of aggression and active sexuality through several male protagonists in his fiction. This resulted in a polarization of subjective and objective modes of experience into a harmonious sensuality and a hostile distrust of external reality. Psychoanalytic patients may experience a similar tension between their emergent inner experiences and a critical judgment of them evoked by premature interpretation. This claim assumes that narcissistic concerns are relatively ubiquitous, such

that even basically intact neurotic patients have difficulty in reconciling the subjective and objective modes under stress. The present study's model thus offers a subjective counterpart to psychoanalysis's objective perspective which often interprets such resistance in terms of conflict between the id and the superego.

The present study's psychological model further emphasizes and clarifies the importance of the psychoanalyst's empathy. It recommends a sympathetic regard for the patient's self in conjunction with the analytic exploration of unconscious material. This requires analysts not to objectify their patients as mere pressurized cauldrons of seething instincts or sphinxes with coded messages, but to relate to them as persons in their own rights. A failure to bridge objective and subjective perspectives toward their patients opens analysts to a charge comparable to Gudrun's complaint against Birkin in Women in Love: "Instead of wanting a woman for herself, he wants his ideas fulfilled. Which, when it comes to actual practice, is not good enough" (p. 294). This excerpt dramatizes a significant pitfall of a treatment centered around the exploration of the psychic underworld with the primary purpose of validating and elaborating theoretical formulations. The analyst's orientation toward the patient's symbolic expression is particularly relevant to the issue of empathy. An exclusive focus on latent meaning implies a critical, distrustful posture toward the patient's communication and a consequent distantiation between analyst and patient. Yet an exploration limited to manifest content, while promoting harmony in the dyad, is limited

by its neglect of the unconscious. Only a view of symbolism as both revelation and concealment manages to bridge the subjective and objective perspectives of the patient.

Experiential Psychology

The experiential or humanistic approach represents a third basic orientation to psychotherapy, one that offers an alternative to the objectifying influences of behaviorism and the reductionistic tendency of conventional psychoanalysis. The present study's approach bears relevance for the humanistic movement: in fact, there is considerable correspondence between the bipolar model of experience and Carl Rogers's delineation of subjective and objective knowing, along with an interpersonal knowing which lies "somewhere between the two types of knowing" (1964, p. 115). The current study's psychological model contributes to this understanding by underlining the paradox of united-yet-separate relations implicit in integrating the two modes of knowledge and in defining its role in emerging from grandiose and idealizing narcissism to mature narcissism and empathy. Though Rogers's interpersonal knowing fits the present study's criteria for empathy in its critical scrutiny of hypotheses generated by subjective impressions, the actual practice of much of the human potential movement primarily fosters the subjective experience of both therapist and patient. Often the therapist deemphasizes the diagnosis and clinical formulation in order to avoid objectifying the patient. The emphasis on understanding the

patient's own frame of reference and reflecting it back functions to preserve harmony within the therapeutic dyad. The therapist's reluctance to interject interpretations or even questions serves to preserve the patient's subjective awareness, yet it also may thwart the patient's sense of the therapist's otherness. This state of affairs may distract attention from the central self-issue outlined in the present study--the realization of the paradox of separate-yet-related being as a vehicle for the transcendence of narcissism. Like the subsequent self psychology of Heinz Kohut, the humanistic movement represents a shift in emphasis from conflict and defense to growth and harmony. Maslow demonstrated an awareness of the potential hazards inherent in either basic approach:

> I criticize the classical Freudians for tending (in the extreme instance) to pathologize everything and for not seeing clearly enough the healthward possibilities in the human being, for seeing everything through brown-colored glasses. But the growth school (in the extreme instance) is equally vulnerable, for they tend to see through rose-colored glasses and generally slide over the problems of pathology, of weakness, of failure to grow (1962, p. 48).

Cognitive Psychology

The cognitive orientation represents not only a concession within behaviorism acknowledging mediating processes between stimuli and responses, but also an increasingly popular approach to psychotherapy in its own right. The various models of George Kelly, Aaron Beck, and Albert Ellis all basically seek out the abstract constructs and beliefs implicit in concrete experience, expression,

and behavior. The present study's orientation suggests that, at their best, these therapeutic systems offer some objectivity for persons immersed in and overwhelmed by their subjective worlds, thus fostering a balance between the two experiential realms. Yet the cognitive orientations generally assign priority to the abstract attitude, such that the therapy involves reducing concrete experience to beliefs and attitudes which may then be exposed as arbitrary, debilitating, unrealistic, and perhaps absurd. These interventions may serve adaptation, yet the price of this achievement may be the suppression of vital, immediate experience related to the distorted conceptual worlds.

Piaget's developmental theory offers quite a different approach to cognition, yet one which also addresses issues in psychotherapy. This orientation appears more congruent with the bipolar model of consciousness adopted by the present study, particularly in its application to narcissism. Piaget's profile of the child's development from sensorimotor functioning to concrete operations to abstract thought corresponds to some extent to the progression from event-centered to category-centered experience outlined by Fast (1984) and incorporated into the present study's model of subjective and objective experience. Perhaps because so much of Piaget's work centered around the child's exploration of the physical world, his theory implies that the objective mode supersedes the subjective. Fast, however, proposed their parallel relationship, such that the interaction of the two modes leads to their mutual

development. Her orientation appears more appropriate to her focus on the interpersonal world. Piaget further related the child's emergence from egocentricity to the child's cognitive development--a point of correspondence with the present study, yet with one significant difference. Whereas Piaget delineated a decentering of experience with cognitive development, the present study proposes a paradoxical resolution for the transcendence of narcissism, one simultaneously involving both subjectivity and objectivity.

Neuropsychology

The present study's orientation also demonstrates congruence with findings in neuropsychology, a linkage established through the correspondence of its bipolar model of experience with similar models of Deikman (1971/1973) and Bogen (1969/1973). Deikman associated the action and receptive modes of consciousness with the sympathetic and parasympathetic nervous systems, respectively. Along a similar vein, Bogen related the propositional and appositional thought processes to the functioning of the left and right hemispheres of the brain. The findings incorporated in these theses offer promise for establishing a correspondence between psychic events and neurophysiological states, a goal which Freud pursued in his "Project for a Scientific Psychology" (1895/1966), yet eventually abandoned. Such an approach is likely to raise strong objections concerning a reduction of psychic experience to physiological functions. Such cautions appear warranted, for the

tendency of behaviorism has been to translate private experience into publicly verifiable events wherever possible. There is an alternative, however, to the subordination of psychic experience to physiological processes: a more appropriate approach considers conscious experience and physiological data as alternate manifestations of the same event. This duality of mind and brain represents yet another instance of the paradox of subjectivity and objectivity explored in the present study.

While there appears considerable potential for bridging the subjective-objective duality of psychology and neurology, neuropsychology has essentially adopted quite an objectifying posture toward functioning, perhaps as a buffer against the horror that our being can be so irreversibly broken through physical trauma. Sacks (1985) alluded to this tendency in commenting on neurology's principal concern with deficit, whereas the more immediate experience is one of loss. He further pointed out the discipline's bias toward exploring the more discrete operations associated with the left hemisphere, in contrast with the more global functions of the right hemisphere, which closely relate to the sense of self. Sacks advocated a more balanced approach to neuropsychology, one incorporating subjective experience related to the self as well as discrete deficits in functioning. His two most recent books, A Leg to Stand On (1984) and The Man Who Mistook His Wife for a Hat (1985), offer experiential accounts of physical trauma that counter the objectivistic bias prevalent in neuropsychology. With

his focus on subjective experience and the self, Sack's revisionist orientation to neuropsychology corresponds to the object relations and self psychology movements in psychoanalytic theory.

The Bipolar Model of Experience as a Comprehensive Psychological Model

The discussion of the relevance and correspondence of the present study's orientation to the various systems within psychology supports its status as a comprehensive approach to the human condition. Its purpose is not to supplant existing theories, but to integrate them: indeed, the proposed model is a rather global and basic one, whose articulation must rely upon observations, discoveries, and formulations from the various orientations it subsumes. Yet its global quality is its principal advantage as a basis for a comprehensive system. A special feature of the study's bipolar model of experience is its relevance to psychological study: the spanning of subjective and objective perspectives affords a model for both mature selfhood and empathy. The model thus offers a rationale for the integration of psychological orientations emphasizing growth and harmony with those focusing on conflict and defense. Furthermore, the model encompasses itself and the broader practice of psychology. It constitutes a hermeneutic system, one in which theory, method, and subject matter are inextricably woven. The present study's orientation is not new, since it draws heavily on seminal works of Schachtel (1959), Deikman (1971/1973), Bach

(1980), and Fast (1984). Its particular contribution lies in its manifestation of the bipolar model of experience on a variety of levels: within the fiction of D. H. Lawrence, between psychological theory and literary imagery, and between Kernberg's ego psychology and Kohut's self psychology. It remains to be seen whether such an approach gains recognition: its chances appear doubtful, as it runs counter to the prevailing practice of psychology.

Conclusion: The Cultural Context

Developments in psychology both reflect the larger culture and comment upon it. The emergence of psychological systems oriented toward growth and harmony in response to traditional approaches centered around conflict and defense paralleled the cultural movement in the Sixties: humanistic values were espoused in place of traditional ones and the historical perspective was considered irrelevant. A predominantly subjective orientation advocating peace and free love challenged the impersonal institutions of the establishment. Society witnessed a polarization reminiscent of D. H. Lawrence's portrayal of a sensual harmony out of step with a hostile, objective world. The Eighties have seen a resurgence of the objective mode in expanding technology and renewed capitalism--presenting yet another opportunity for a reaction against the inherent sterility. The antithesis of the Hawks and the Doves during the Vietnam era appears less and less tenable: neither vigilant militarism nor appeasement afford viable options. The current study

suggests an alternative to the polarization of objective and subjective modes of relating--the attainment of mature identity and empathy through the bridging of the two modes. Yet the study has shown through Lawrence's fiction the difficulty of this achievement, challenging its attainability except as a matter of extreme urgency. The question is posed: Can humankind find a more satisfactory answer to its duality of being than that expressed in the imagery of Hawks and Doves? And can this resolution be achieved prior to massive self-destruction, or will it emulate one of Lawrence's favorite symbols--the phoenix rising from the ashes?

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VITA

Robert Lowell Daniel was born in Bartlesville, Oklahoma on July 20, 1947. He attended school in that city until his graduation from College High School in May 1965. The following September he entered the University of Kansas, and in June 1969 he received a Bachelor of Arts degree with a double major in Chemistry and Psychology. His educational course was interrupted by a two-year tour of duty in the United States Army, in which he functioned as a social work/psychology specialist in Kentucky, Alabama, and Vietnam. In January 1972 the author entered graduate school at the University of Missouri at Kansas City, and he received a Master of Arts degree in Psychology in July 1974. He worked as a research analyst for the Police Foundation and Midwest Research Institute during and following the graduate program. He resigned this position in 1975 to renew his graduate studies at The University of Tennessee, Knoxville. During the clinical psychology program he worked part-time for Lakeshore Psychiatric Institute and Helen Ross McNabb Mental Health Center. The School of Medicine of Yale University awarded him a fellowship for an internship with the Connecticut Mental Health Center in 1983-84. In August 1986 he received the Doctor of Philosophy degree with a major in Psychology.